EMERSON AS DIARIST

(A Middle-Aged View)

G. R. Elliott

In the year 1928 a kind acquaintance connected with the Emerson family conducted me through the great man's house at Concord, Massachusetts. His library was the chief attraction. We lingered there for a long while, extracting from the shelves one book after another, at random, but carefully, reverently. I could easily imagine the sage himself thus engaged in a leisure hour. From my youth on I had studied every picture and every written description of him that I could come at; and whenever I chanced to meet older persons who had actually seen him, perhaps even talked with him, I tried their patience with cross-examining questions. Gradually my mind had acquired a vivid moving-picture of him. So that now he himself seemed to be present, stepping from bookcase to bookcase, pulling out volumes at random as I was doing—but not at all with my air of reverence. No; the face of the noble Shade contemplated these books with an air of genial tolerance. I could see his eye and finger running rapidly from page to page. He was "reading for lustres," as he put it. Books were "for idle moments." The "great soul that o'er him planned" did not set much store by books (as the New-England idiom runs). . . . But, I reflected, could that "great soul" be the Universal Soul itself, which is the source of all great books, and treasures them up to a life beyond life—Milton's *Works*, for instance, which appear on yonder shelf? Or was that "great soul" just Emerson's great soul, or was it just the soul of Emerson, or—what?

My visit to Emerson's library inspired me to make a

careful study of his voluminous *Journals*.* I found that as a young man he was extraordinarily influenced by Milton and Wordsworth. I found also that he never succeeded in sufficiently clearing his mind as to the basic difference between those two poets in their outlook on life. Milton, of course, was always a believer in Divine Grace; Wordsworth, at the height of his poetic career, was devoted to a sort of pantheistic self-reliance. Those two beliefs are incompatible; but Emerson combined them. Of course, this kind of criticism of him is resented by the uncritical Emersonian; who, by the way, is far from extinct in my own breast. He likes to exclaim: "Emerson is first and last a poet, as he himself declared, and why on earth should he be blamed for not constructing a tight system of philosophy and theology?" But this question begs the question. No sensible person could blame Emerson for not building up a strictly logical system of thought. The point is that he did not sufficiently clear his mind to be a real poet—unless one believes with certain poets of to-day that a real poet is one who does not clear his mind at all. This current belief is considerably a fruit of Emersonianism.

But be it noted that Emerson himself keenly deplored his own deficiency of form in both verse and prose. The good essay or the good poem demands on the part of the writer a certain preliminary clearing of the mind which is hard to define as a process but is easily recognizable in the resulting work of art. Emerson is not first-class either as poet or essayist in the strict sense of these two terms. From beginning to end he is mainly a diarist, a journalist; and a very great one indeed, an elevated Montaigne. How very much better his essay "Self-

*Quotations from his *Journals* and other works given in the course of this paper are used with permission of the Houghton Mifflin Company.

Reliance" would have been if only he had written it as what it properly is, a diarian confession, instead of making it into an oratorical adjuration. But like the other leaders of the Romantic Movement he wanted to adjure, to orate, to preach; and especially in the oratorical America of those days, above all for the descendant of many ministers, the lure was terribly strong. He humorously remarked in one of his early letters to Carlyle that he (Emerson) apparently considered his message to the public to be of great importance, so much trouble was he taking to find out just what it was. He never really found out; for a "message" has a kind of consistency that a diary does not need. And the paradox of Emerson as writer is this, that while yearning for a loftier form than diary, he deprecated the consistency without which a diarist cannot attain a loftier form.

And beneath that paradox, indeed at the very root of all Emerson's incoherencies, is his failure to discriminate firmly between Divine Grace, in which he always really believed, and human self-reliance, which he came to believe divine. So it is, in essence, no doubt; but not in actuality. But Emerson, while sharply aware of the sad difference between the ideal and the actual, would not draw a clear line between the human actuality and the divine essence of self-trust. For such a line is a moral line; and Emerson, like the other Romantics, and more or less in reaction from the conventional eighteenth century, did not like moral lines: they seemed to him conventional. However, there is a line between a conventional moral line and a real moral line! "Dear me," I hear the great Shade exclaim, "you are full of lines, little man!" That would be a right enough rejoinder to a mere critic on the part of a great diarist. But it does not represent the right attitude for a would-be prophet in preaching to his

people, the young American people whom he was urging to grow up. One does not grow up by means of an ebullient and indiscriminate self-trust; one remains immature. Emerson is on firm ground when he is content to diarize genially his self-reliance, but not when he preaches it loftily. He made a capital blunder for art, morals, and religion when he insisted loftily upon self-trust without insisting clearly upon the line between right and wrong self-trust.

As a man he drew the lines that he would not draw in his books. Thus there was a bad gap between his way of life and his literary way. This phenomenon was characteristic of the Romantics; it may be termed the Romantic Hiatus. But in Emerson's case it stands out greatly because he was so great as a man. It accounts for a certain lack of life-blood in his writings which he himself deplored, though he did not put his finger squarely on the cause of it. In his best diarian-jovial manner he wrote in his journal: "The past has baked my loaf, and in the strength of its bread I break up the old oven." He broke up Puritanism with the strength he had derived from Puritanism. He left the pieces lying around; he was fond of them. If only he could have rebuilt the oven in modern shape, his writing would have attained high form and richer vitality. He would have supplied the new America with an entirely genuine bread of the spirit instead of the fast-risen loaves that produced, for instance, Walt Whitman.

As a man Emerson was clearly a theist; but his writings gave people just occasion to accuse him of pantheism. "A stupid noun," said he. But there was a real obtuseness in his own theologic vision. As a writer he did not shape out clearly what may be called the higher theism; he reacted confusedly from current conventional

theism. He was pleased when a little girl said of his pantheistic poem on Brahma, "It just means God." But this good little girl, like Emerson himself, had been brought up a good theist. A little girl to-day, say a freshwoman in one of our most enlightened colleges, would probably say of that poem, "It just means that I must do whatever I feel like—fine!" Emerson did not feel like clearing his mind theologically. That process would not have necessitated his becoming the thing that he liked to mock at, a theologian. But it would have necessitated his sketching unmistakably in his essays the idea of God that he actually lived by. Thus he would have done what he above all others seemed destined to do: namely, to reshape theism so as to save it for modern literature.

But he was afraid of appearing to endorse conventional gods. Emerson's persistent fear of conventionalism, a fear not recognized by himself nor adequately by his biographers, was a potent factor in his work. His predecessor, Wordsworth, though a smaller person, had a sturdier kind of individuality; supported, of course, by the assured tone of the old national culture of England. Emerson shared the personal incertitude of the young United States, which had begun their career as a separate nation only a quarter of a century before the birth of their greatest sage. He shared the new nation's tendency to be extremely conventional and, by way of reaction, wildly individualistic. In his life Emerson was far more conventionally correct than Wordsworth; in his writings he exerted himself to be far less so. He had to overdo his individualism to make sure that he had it—in despite of Boston! It is a significant fact that in the eighteen-thirties and forties when young Emerson was launching his attack against "a foolish consistency, the hobgoblin of

little minds," old Wordsworth was completing a life that illustrated excellently and quietly the inconsistent consistency that the other was preaching so loudly.

"I suppose no man can violate his nature," Emerson was asserting. "Fear never but you shall be consistent in whatever variety of actions, so they be each natural and honest in their hour." Such "variety" had been displayed by Wordsworth. He was a Christian in his youth, nominally at least; a kind of pantheist in his thirties; and a convinced Churchman in later life. But so little did this sturdy northern Briton care about formal consistency that, unlike Emerson, he felt small need of justifying his changes to himself, let alone others. He did not need to think and talk about personal as distinguished from formal consistency, so inexpugnably was he possessed of it. In 1834, when Emerson was getting away from conventional Christianity, Wordsworth was writing the following:

> But who is innocent? By grace divine,
> Not otherwise, O Nature, we are thine. . . .
> Vain is the pleasure, a false calm the peace,
> If He, through whom alone our conflicts cease,
> Our virtuous hopes without relapse advance,
> Come not to speed the soul's deliverance. . . .

Thus he wrote, serenely indifferent to the fact that the truth embodied in these flat verses contradicts flatly the vision of the "Lines Composed above Tintern Abbey" thirty-five years earlier, wherein no "He" and no "grace divine" were admitted. Emerson, however, became during his thirties fixed for life in a spiritual attitude akin to, though highly overtopping, Wordsworth's Tintern-Abbey stage; yet this was inconsistent with the theistic truth that fed Emerson's nobly growing life as a man. In religion he was consistently inconsistent; while Words-

worth was what Emerson preached that a man should be, inconsistently consistent. One important reason was that Emerson unlike Wordsworth continued throughout life to be subconsciously and extremely afraid of being conventional.

In other words Emerson in his literary-religious attitude never really grew up. However, Wordsworth in growing up lost his youthful verve. Emerson retained his till death. And just there lies his value: he is forever young. He will always be read by young persons, and by old ones who wish to keep their spirits from turning gray. Unlucky is the man who cannot adore Emerson in youth; unluckier still is he if he does not criticize him in maturity and then, in middle age, glance lovingly into his writings again and again. In this third stage we pick and choose among Emerson's sentences. And we realize anew the great, the divine, fact about the art of letters, that only when a man writes truth can he write supremely; and that only in so far as he writes truth will his words withstand the corrosion of the passing years.

For instance, the following, which captivated us when young, cannot now satisfy: "A man should learn to detect and watch that gleam of light which flashes across his mind from within, more than the lustre of the firmament of bards and sages." This has about it a certain forced and rhetorical air—because it erects a false antithesis even while pointing to a great truth. The same general truth is rendered perfectly in a passage by Robert Frost:

> Our very life depends on everything's
> Recurring till we answer from within.

But Emerson's passage, in spite of its subtle distinction of "light" and "lustre," throws into a wrong opposition two modes of enlightenment that belong together, that are

essentially inseparable. Often the authentic inward *flash* comes to us when we are watching intently "the firmament of bards and sages;" and this firmament is more worth watching than many, if not most, of the inward *gleams* of most of us. In the context, the opening paragraph of "Self-Reliance," the author exclaims, "Speak your latent conviction and it shall be the universal sense." This, of course, is oratorical sophistry. However, in tolerant middle age, we can read it as what it properly is, a jotting in the diary of a gifted young man suffering somewhat from an "inferiority complex" and urging himself to come out of it. In the next paragraph our eye is pleasurably caught by a sentence rendering the true kind of self-trust: "A man is relieved and gay when he has put his heart into his work and done his best; but what he has said or done otherwise shall give him no peace." This is perfect and permanent writing. We note that the rhythm of the prose is true; whereas that of the first passage quoted above is pseudo-poetical; and the movement of the second passage is alliteratively blatant. Thus does the great diarist, whose writing is simply his variable self on paper, inform us veraciously and unconsciously as to his varying degrees of truth. And thus do we in middle age browse about, picking and choosing, in the vast diary which his complete works are.

We may say that he now appears to us in five guises: we discount the prophet, dubiously admire the orator, sympathize with the poet, love the diarist, and venerate the sage. In this connection we shall need to modify Arnold's dictum to the effect that Emerson is great, not as a writer, but as "the friend and aider of those who would live in the spirit." Here Arnold shows his unfortunate tendency, appearing also in his essays on Milton and Wordsworth, to separate unduly the thought and the

style of the author under consideration. The style is properly the form of the thought; and especially is this so in the case of Emerson. He lacks wholeness of thought; therefore as poet and essayist he is deficient in that wholeness of form which means perfect art. But Arnold's kind of classicism, which made him overvalue Gray, caused him to undervalue the original and superb art of Emerson's sentences and sentence-groups—that is, his diarian art. Emerson is a far greater writer than many who are completer artists, including of course Arnold himself; including also Swift, I should say. Arnold declares that Swift, is "among the great writers, the great men of letters"—but not Emerson! On the other hand, Arnold could not be truly critical of Emerson's confused Over-Soul for this had contributed much to Arnold's own transcendent "power that makes for righteousness." To put the matter more precisely, and more lugubriously, Emerson's pantheistic Unitarian theism prepared the way for Arnold's Anglican Stoic pantheism. . . . In short, Emerson is a much greater writer, and a much more dubious friend to those who would live in the spirit, than Arnold could see. And it is exactly when Emerson is at his best as a writer that he is most reliable as a spiritual guide; so veraciously revealing is his style.

When quite young I made my first pilgrimage to Emerson's grave. The day was overcast and bleak; I saw no other living person in the large Concord cemetery. Undirected I did not find for a long while that which I was seeking. Then suddenly, in the midst of rows of conventional and mostly ugly tombstones, I came upon his great rock of unshaped granite. That was as it should be. So also, I then thought, was the inscription on it:

> The willing master lent his hand
> To the great soul that o'er him planned.

But when some years had gone by, that couplet, for me, went by too. It seemed hopelessly sophistic and oratorical; the word "planned" appeared strikingly inapposite. And even to-day, I confess, I should like to see carved under that epitaph two or three lines from Emerson's devout and humble little poem on "Grace." That would counteract the epitaph's air of airy self-reliance. However, I now look through and beyond the words of that couplet and take its good meaning, more than in younger days: it means his radiance. Emerson, the most planless of the sages, surpasses the others in a special personal radiance; which, one feels mysteriously, could perhaps not have existed if there had been *much* more plan in him. His light is not, in the main, religious; until one sees that fact one cannot see the truth of him. But he is a kind of divine joker in the pack of the world's sages; for God, who is perfectly planful, did not wish the human game of wisdom to be too smoothly planned. So He created Emerson; He planned something, at least, of Emerson's planlessness; and so there is a certain rightness in that epitaph. . . . A kind of young Jovian carelessness is perhaps the essence of Emerson's radiance. . . . In the sacred precincts of his library in his house at Concord, fingering his books with a reverence that he himself denied them, I had an intense feeling of his exceptional presence—the nobility of stature, the free vigour of intellection, the serene gleam, the *sentiment* divine.

POETRY AND MARXISM: THREE ENGLISH POETS TAKE THEIR STAND

CHARLES I. GLICKSBERG

I

IT IS about time that poets spoke up for themselves. And to-day the professional monopoly of critics is being seriously threatened by the invasion of poets into the jealously guarded field of criticism. They seem to be increasingly taking over the function usually assigned to the critic. Poets possess an intimate understanding of the difficulties of the creative process and the special requirements and limitations of their craft. Who has a better right, who is better qualified, to speculate on the arcana of aesthetics? In the past poets waged wordy wars in behalf of their convictions. Indeed, one could tentatively advance the thesis that creative writing is an indispensable preparation for the proper exercise of the critical function. Of the leading English critics—Dryden, Samuel Johnson, Coleridge, Hazlitt, Pater, Matthew Arnold—only two were not also poets. But the fusion of poetry and criticism that is taking place to-day is of an original, if not altogether unprecedented, kind. Poets who have turned critics are interested not so much in appreciation, or even technique, as in the problem of values. Their major task is to achieve a valid philosophical outlook, a coherent system of beliefs.

Since the time when Wordsworth and Shelley formulated their conception of poetry, a great deal of water has flowed under the bridge. A number of important revolutionary programmes in aesthetics have been advanced. Marxism, notably, professes to have given birth to a new species of aesthetic theory, socio-economic in method

and militantly didactic in purpose. That theory, we are informed, has led to the creation of a new type of poetry, "proletarian" poetry. Marxist aesthetics and proletarian poetry have had many zealous and eloquent advocates of late, but few objective and discriminating critics. It was fitting that three English poets, though in sympathy with many of the aims and ideals of Marxism, should have furnished, both in their poetry and prose, a strikingly effective criticism of Marxist aesthetics. It was perhaps natural, though far from fitting, that they should be severely attacked for their pains. Yet it augurs well for the future of radical literature in English, that Cecil Day Lewis, W. H. Auden, and Stephen Spender have refused to accept the officially prescribed dogmas of Marxism and have dared to voice their own, often unorthodox, conclusions.

Poetry, whatever its form, and in whatever age it is produced, must be regarded essentially as poetry, and not as politics. This is a commonplace, but it deserves to be repeated since the truth which it embodies is being forgotten. A steadfast adherence to tested truths is specially necessary to-day in the realm of Marxist criticism. Proletarian poetry, despite the proclamation of its dedicated prophets, does not destroy all previously existing canons of criticism; it simply inaugurates a new type of poetry designed to appeal primarily to a special class; it is therefore invested with a particular content. The living images, the vital perceptions of the outer and inner world, the unified aesthetic interconnection, these remain. Before lyrical poetry can exert any social influence, it must, first of all, communicate emotions to which people can respond; otherwise it is not poetry, whatever else it may be. In an article on "Proletarian Poetry," a Russian critic, Bogdanov, declared that the poet has the

power to reveal to men the moods they share in common. By doing so the poet is in reality welding them together "by the unity of mutual understanding in the sphere of sentiment, by the 'sympathy' that he awakens in all of them." With this it is possible to agree; it is not startlingly original. But when the critic goes on to argue that the poet educates the soul of his readers in a certain direction and develops their class-consciousness, it is time we became sceptical. Shall we concede that all poetry is class-conditioned? Bogdanov, in fact, believes —and he errs on the side of moderation when compared with a critic like Bukharin—that the poet beholds the world "from the viewpoint of a certain class; he sees the world with the eyes of that class; he thinks and feels in the way peculiar to his class because of its social nature. Behind the individual author is hidden the collective author, his class; and poetry is part of its self-consciousness."

Such a bold generalization regarding the influence of class bias on literature cries out to be refuted. Not only is it largely false, but it has little value in the sphere of aesthetics; for there is really no way of measuring the alleged class content of poetry, and little point, consequently, in forcing poetry within rigid class categories. It is a schematic arrangement that has no relation to the organic fact. The reality does not square with the wish; the substance does not accord with the mechanically framed spirit. Nor are we much enlightened when we seek to define the essence of proletarian poetry. To say that its character is determined by the primary and vital needs of the working class, by its rôle in production, by its solidarity and class-consciousness—to say all that may be sound Marxism; it doesn't make sense as applied to the understanding and evaluation of poetry. If we wish

to understand the true relation between poetry and Marxism we shall have to ask those who have tried to find out and who should know whereof they speak: the poets. Besides the challenging poetry of a revolutionary trend that they have produced, Cecil Day Lewis and Stephen Spender have written two critical studies—*A Hope for Poetry* and *The Destructive Element*, respectively—which help to shed light where the Marxist pundits have sown and reaped whirlwinds of darkness.

II

Though a radical humanitarian who dreams of the classless society that the future will establish, Cecil Day Lewis is no Marxist minuteman of the Revolution. He is not only a highly gifted poet but also a critic of singular probity and penetration, and his views on the art of poetry—views which he has attempted to embody in poems like "The Magnetic Mountain" and "Noah and the Waters"—are worth serious consideration. His criticism, like his poetry, represents a search for meaning, and above all for spiritual integrity. His outlook is not always dispassionate, but it endeavours to be objective, and that is its outstanding merit. Intensity of conviction need not preclude honest criticism. In *A Hope for Poetry* and in some of his other critical essays, Mr. Lewis has some illuminating comments to make on the nature of the problems confronting the modern poet, the post-War poet burdened with a sense of social responsibility.

It must be pointed out that some of the beliefs common to the school of poetry he represents are either remote from, or the negation of, orthodox Marxism. From Freudianism some of the poets of this school have borrowed the conception of eternal flux, in which the universe, both of mind and matter, is seen as a flow of energy

in accordance with the theory of relativity. The subconscious they regard as a kind of unexplored subterranean jungle. Out of these psychological sources, and divers others, they have framed a belief that the individual is organically linked, in a continuity of time, blood, and memory, with the past. This they extend to include spiritual kinship with the natural or supernatural beings, heroic ancestors, from whom they can derive strength, guidance, and inspiration. There is no element of mysticism in this belief, Cecil Day Lewis assures us. What he maintains is that "great men, heroes, men who have seemed to live at a higher pressure than the rest, can brim over into posterity." There is, of course, nothing particularly new in this belief, but it serves to illustrate one line of cleavage between his thought and the arbitrary repudiation of the past, including hero-worship of any kind, that Marxism enjoins.

This kinship with heroic ancestors does not, however, exempt the poet from his duties to society. If the contemporary poet is to become once more the poet of a people, he must face the challenge of his complex environment. He must inquire searchingly into the nature of the appeal that poetry exerts. Since the meaning of each poem must be created out of one's private experience, the crucial task of poetry is to create a state of mind. But how can it do so when the public has already been bludgeoned into mass-conformity by a bewildering variety of high-powered agencies of propaganda? Must poetry die of inanition in an age of science and Big Business? Such disturbing questions—questions which the modern poet cannot afford to ignore because they vitally affect the process of communication—may have prompted Mr. Lewis to turn to criticism. That was one way not only of clarifying his aims and stating his beliefs,

but also of creating the aesthetic taste whereby the poet is understood. As a critic he has dealt courageously with many of the fundamental issues that beset the modern poet: the impact of politics, the loss of religious certitude, the disintegration of the old traditional standards, the menace of war and Fascism, the need for a new faith which can sustain the artist and impose a unified meaning on the world in which he lives. He has not by any means solved these problems, but in facing them honestly and in giving his provisional conclusions, he has performed a valuable critical service. For the whole critical battle of the past decade is summed up in this debate over the relation of politics to art, the connection between poetry and society, the function of the writer in an age of violent transition.

But before poets can inject a social meaning into their work, they must first build up a healthy, integrated inner activity. They must be whole within before they can impose order on the chaos of sensations and impressions coming to them from without. By means of retirement and introspection, the poet gradually extends his scope of vision to include the world and makes that world symbolical of his inner states. Finally, he succeeds in achieving a fruitful interplay of personal and political imagery, of personal and politicalized emotions. This is a significant revision of the Marxist imperative that the writer must be intellectually converted, that he must consciously and completely adopt some political programme. Such a position is instinctively rejected by a poet like Cecil Day Lewis. Within him, he feels, is the source of creative power, and he cannot release it by spelling out some prepared political formula. "It is my own experience," he writes, "that, when I have expressed some private experience in a poem, I have frequently

discovered it to contain a 'political' significance of which I was quite unconscious while writing it." As far as the poet is concerned, the ultimate aim, the ideal, which Marxism pursues is far more important than the air-tight system of dialectics by which it is logically justified. Only through compassion, only through the impulsion of some profoundly ethical motive—only thus can the poet incorporate the teachings of Marxism into his work. This is precisely what Mr. Lewis means when he lifts Marxism to a plane of love, and declares that "the poet is appealing above all for the creation of a society in which the real and living contact between man and man may again become possible." All impediments to love must be destroyed—that is the categorical imperative at the heart of his poetic creed.

Still, if society is to be the final point of reference—and he finds no other conclusion possible—what is to be the relation between the individual and society? If society is sick, the individual cannot escape the universal contagion. Communion with society must somehow be re-established. But where shall the poet turn? As a poet he can reveal only what he feels, and believes in, as a man. He cannot console himself with the eternal verities: Nature, birth, death. He must live in the social foreground of his time. Shall he, however, take the final plunge and ally himself with the revolutionary forces? Shall he abandon the vocation of poetry as ineffectual and obsolescent? Shall he eschew propaganda, and the thunder of ideologies, in his work? Shall he cling to the old precious bourgeois world, or forsake everything else and stake his all on creating a new world? These are the questions to which Cecil Day Lewis and many other poets of a radical stripe, both in England and America, are seeking a satisfying answer.

Though he believes that poetry can also be propaganda, Mr. Lewis defines propaganda in such a way as to show that he is not in agreement with the Marxist aesthetic on this point. Poetry, he insists, must come first: the didactic must not be achieved at the expense of the creative. The sound conclusion he draws is that "poetry, in fact, whatever else it may or may not be, *must* be poetry." Indeed, he devotes considerable space to exposing the fallacies of the crusading Marxist critics who contend that the proletarian poet must be a fiery propagandist in favour of revolutionary action. Mr. Lewis is well aware that the poet is a sensitive instrument, not a political leader. He is not the mouthpiece of the consciousness of a class. If he is in close contact with the world of experience, his work will necessarily reflect the class-conflict. He can, however, advance no panaceas. His duty is simply to point the way.

Mr. Lewis seriously doubts whether any good purpose is served by having the poet affiliate himself with some political party or programme. Though his poetic faculty cannot be directly concerned with politics, if the poet is concerned with politics as a man that concern will inevitably affect his expression. He cannot separate his poetic faculty from his common humanity. Hence he need not join trade-unions, march in picket-lines, or volunteer for active service in the International Legion now in Spain. This is a useful distinction, but it does not dispose of the matter. It does not show to what extent the political convictions and activities of the man will seep into his work as a poet. It does not indicate to what degree poetry may or may not serve as a vehicle for political and economic beliefs. And that, after all, is the central issue. To say that the poet, if he is to be politically conscious, must feel intensely about political

ideas, is unsatisfactory. Of course, the poet must feel deeply about political ideas, else he cannot write about them; or if he does write about them, he will produce a didactic tract, or at most an inflamed piece of oratory, not a poem. Human emotions are excellent material for poetry, but what we must determine is whether the brittle stuff of politics can be humanized and synthetized into poetry. An idea suffused with emotions is legitimate material for poetry, but not all ideas can be suffused with emotional content. Incidentally, this is what accounts for the failure of a poem like *The Dance of Death* by W. H. Auden, an abstract Marxist morality play.

In an essay on "Writers and Morals," Cecil Day Lewis emphasizes the enormous responsibility that now devolves upon the writer. Underlying every literary work is a conscious philosophy, which is conditioned by the life-force and by the economic environment of the author. The life-force, Mr. Lewis declares, drives the writer into the arms of Communism, which "offers the widest scope to love." A form of Communism which offers the widest scope to love is separated by a yawning gulf from the militant Communism which comes with a sword of division and preaches the inexorable class-war. Whenever poetry is in question, Mr. Lewis shows that he has no patience with the attitude of the Communist critics who urge the poet to be up and doing with a heart for any revolutionary deed. For poetry *as* poetry is historically of value to the Revolution. Why should the poet abandon it for revolutionary agitation? "A good poem enters deep into the stronghold of our emotions: if it is written by a good revolutionary, it is bound to have a revolutionary effect on our emotions, and therefore to be essentially—though not formally—propaganda."

III

An audacious experimenter in verse—potentially, perhaps, the most gifted of the three poets—W. H. Auden has not written much on the subject of aesthetics. His poem, *The Dance of Death*, however, as well as his other poems, constitutes a critical document; and in the introduction to the anthology, *The Poet's Tongue*, which he compiled in collaboration with John Garrett, he gives us his ideas regarding poetry. Memorable speech—that he believes is the simplest and best definition of poetry. He is striving to infuse into his poetry the power of suggestion, the live magic, the magnetic quality of impassioned speech. Poetry, in other words, is heightened oratory.[1] Now memorable speech will be concerned not only with the timeless and universal themes of love and hate, fear and desire, but also with everything that lingers in our memory, no matter how seemingly trivial: "the mark on the wall, the joke at luncheon, word games, these, like the dance of a stoat or the raven's gamble, are equally the subject of poetry." This all-inclusiveness is enormously significant. It introduces a sharp line of demarcation between the poetic theories of the past, which were highly selective, and those of the present, which, beginning with Walt Whitman, are broadly comprehensive. The modern acceptance of the trivial, the sordid, even the apparently irrelevant, is clearly the fruit of contact with science. Einstein and Freud have indirectly revolutionized the art of poetry, and it will never be quite the same again. In turning from a poem like Tennyson's "The Palace of Art" to W. H. Auden's "The Orators," we enter a new world of thought and expression.

[1]See his long experimental poem, "The Orators," which affords the best exemplification of his poetic theory.

Mr. Auden thus arrives at the paradoxical conclusion that poetry solely pre-occupied with the major experiences of life is bound to be cabined, cribbed, and confined. If poetry is to become an organic part of life—and he would like to see it become that—it must reflect life in all of its infinite variety. "Poetry is no better and no worse than human nature; it is profound and shallow, sophisticated and naïve, dull and witty, bawdy and chaste, in turn." Though this statement easily lends itself to misapprehension, it really marks a swing back to the primal realities of nature and human life. Poetry must be brought back to the people to whom it belongs. As for the belief that poetry should preach a specific doctrine and persuade readers to act in a certain way, Mr. Auden is substantially in agreement with Cecil Day Lewis. Poetry does not promulgate doctrine: it may "illuminate, but it will not dictate."

IV

In *The Destructive Element*, Stephen Spender aims to take one great writer, Henry James, and through him establish a criterion of value. Yeats and T. S. Eliot provide the bridge of transition to the younger writers of to-day. Mr. Spender sees the contemporary writers engulfed by the destructive element, that is, "by the experience of an all-pervading Present, which is a world without belief." They are disintegrated; they suffer from an excess of consciousness; their egotism is immense, but not counterbalanced by any humane or moral discipline; they have no faith or purpose in life. In an age of sharply fluctuating values, of social hysteria, maladjustments, acute economic discontent, poetry seems a thing apart, and the poet like a Nero fiddling while Rome burns. Hence the compulsion under which some poets

labour, to emphasize the value of their contribution to humanity. By a kind of inner necessity they have become aggressively social-minded. They have begun to feel that their work is not only a product of the environment, but a shaping force of life. From now on, Mr. Spender declares, poetry must be "a function of life, as distinct from poetry that is an escape into dreams." Without losing his identity or perspective, the poet must become a part of the life around him. For poetry at its highest is a faithful revelation of reality.

Mr. Spender then sets out bravely to defend the legitimacy of the political subject in literature. In order to recapture his sense of solidarity and significance, the writer participates feverishly in the political life of his age. Thus he grows to feel that he is a part of life, that he belongs to his world. Mr. Spender is opposed to any critical doctrine which insists that art is, or should be, non-political. What he means by "political," however, is not what the Marxists mean when they employ the word. "What I am asserting," he writes, "is that the greatest art is moral even when the artist has no particular moral or political axe to grind. Conversely, that having a particular moral or political axe to grind does destroy art if the writer (*a*) suspends his own judgments and substitutes the system of judging established by a political creed; (*b*) assumes knowledge of man and the future course of history, which he may passionately believe, but which, as artist, he simply hasn't got." Poetry, in short, is essentially communication, not indoctrination.

What then shall the modern subject be? The question is closely tied up with the problem of beliefs. Intuitively Stephen Spender realizes that without organic beliefs of some kind, beliefs passionately held and yet valid

beyond the personal need of the moment, a writer is doomed to sterility. What a writer uses for his material is intimately associated with what he believes. Now any writer with beliefs necessarily deals with moral or political subjects. The trouble with a number of writers whom he dissects—D. H. Lawrence, T. S. Eliot, Wyndham Lewis—is that their beliefs, which made them moral writers, bore no correspondence with the world about them. What the writer must strain for is a body of beliefs which shall be in organic rapport with those generally shared by his readers. The political movements of the time possess a moral significance far greater than that which inheres in the life of the individual. If the world is to be saved from destruction, we must get outside the prison of our ego. We must learn that the proper study of mankind is the objective life about us.

Literature can thus recapture its seriousness and vitality by attaining the true political subject. Mr. Spender is inclined to believe that the Communist approach, now that the world is embroiled in a class war, will supply the writer with greater understanding of the contemporary struggle in which all of us are to some extent involved. "The writer who grasps anything of Marxist theory feels that he is moving in a world of reality, and in a purposive world, not merely a world of obstructive and oppressive *things*." Mr. Spender, like Cecil Day Lewis and W. H. Auden, is drawn to Communism because for him it illustrates so convincingly the ideal of justice. It presents a coherent and satisfying picture of a just world towards which we can strive. It inspires the writer to embody in his work the conception of that far-off, divine event—the dawn of a classless society. The practical method by which the ideal state is achieved is not of paramount concern to the artist.

It is not his concern at all. He knows the economic system is not sacrosanct and immutable; it was designed for man. If man changes, so must the system. That is all the writer knows, or needs to know.[2]

So Mr. Spender cannot accept the dictum that the proletarian artist must be a dialectical materialist, that the method of creative art must be identical with that of dialectical materialism. It is not sound criticism to castigate writers because they stem from a bourgeois origin, or because their work, though it is an honest and moving portrayal of life, is not sufficiently revolutionary. One should be permitted to write as one feels and believes. "Unless artists insist on their right to criticize, to be human, and even 'humanitarian,' Communism will become a frozen era, another ice age." Communism operates, he feels, on too arbitrary and sectarian a basis. It is wrong and foolish for the artist to cram himself full of the Marxist system of thought and economics. The future may very well belong to Communism, but the artist will travel a road infinitely more difficult than the one to which he has been assigned by Marxist theoreticians. The Marxist interpretation is not "adequate to produce considerable art; it is adequate only to use art to serve its own purposes. The real objection to the Communist ideology in writing is that it is not self-critical." Hence the value of literature is not to be determined by ideological conformity. The artist must endeavour to fashion a creative synthesis, instead of serving the ends of propaganda.

V

Criticism is not a matter confined to prose; it is implicit in poetry as well. The writing of poetry and the

[2]Mr. Spender's personal approach to Communism is fully explained in his book, just published in America, *Forward from Liberalism*.

writing of criticism are actually closely related. This applies to the work, both critical and creative, of these three English poets. In their poetry as in their criticism one will discover the same interest in social issues, the same political and aesthetic principles, the same earnest and probing mind. Their poetry is shot through with critical thinking, far-reaching social implications, searching value-judgments. Their criticism, to which this article must confine itself, supplies the ideological foundation for their poetry.

In a period that is politically unstable, they have made their choice: in order to become the representative man, the spokesman of their fellow men, they have manifested an active interest in politics, the science of living together. Since writers cannot, unaided, effect a social revolution, they have tended to ally themselves with some large political movement. As the class struggle grows more acute, writers will be compelled to align themselves on one side or the other, and literature will become more and more "of a guide to action and less of a commentary on action: more deliberately a partisan in life's struggles. In fact, it will moralize more." This is the conclusion at which Cecil Day Lewis arrives in his essay "The Revolution in Literature." There is some confusion apparent in the statement. If literature should grow collectivist in spirit and substance, if it should draw away completely from individualism, it does not follow that it will become didactic. It is hard to see how poetry can ever degenerate into a manual of ethics, a guide to action. Emotional unification and release is in itself a form of action and a guide to action.

A propagandist aesthetic rests on a misconception of the nature and effect of art. For art, whether enjoyed in the silence of the study or appreciated by an enthu-

siastic audience in the theatre, appeals primarily to the individual. That Cecil Day Lewis would readily concede. Now art cannot produce its effect by direct assault; it cannot have overt designs upon us, and hope to succeed. Those who entertain similar moral or political views may readily assent to the ideas contained in a work of bald propaganda. But they are assenting to the naked idea; they are not yielding to the compulsive enchantment that is art or identifying themselves with the autonomous characters in the human universe that art has shaped. It is extremely doubtful, to put the matter bluntly, whether any man's political orientation has been changed in the slightest degree by reading a novel or a poem.

Fortunately, Mr. Lewis makes an important distinction between formal propaganda and the convictions, which may also be called propaganda, organic to a work of art. His poetry, for example, is sensuous and personal; it is the expression of individual experience; it calls for a change of heart, without being too explicit as to ways and means. It announces that the old moribund world must be renewed, that a new world must emerge—clean, harmonious, based on love. Who would dissent? So long as the poet voices universal emotions, so long as he remains in the realm of desire, of aspirations and ideals, he carries us along with him. He arouses no intellectual resistance. There is a perennial yearning in the human heart for the good, the true, and the beautiful, however these be defined. When Lewis and Auden and Spender urge in their poetry that we restore the lost dignity of man, that we generate a religion of love, they are not saying anything vastly different from the beliefs voiced so earnestly by poets as diverse as Robert Burns, William Blake, and Walt Whitman. That they are in sympathy with the Marxist system of thought does not alter the situation;

the Marxist imperative does not—or rather, it need not—vitiate the quality of poetry. Marxism, too, can be made into the stuff of poetry when it is communicated as vision and experience, and not as exhortation and coercive propaganda. As soon as the poet tries to enlist us in his regiment of shock troops, our antagonism stiffens. The active intrusion of ulterior considerations—objective truth, political expediency, economic programmes—interferes with the completion of the communicative process. Despite their tendency to hedge on certain issues, Cecil Day Lewis, W. H. Auden, and Stephen Spender have performed a notable service to criticism and to poetry in announcing this liberating truth.

EXTERNAL POLICY AND INTERNAL PROBLEMS

A. R. M. Lower

> For which of you intending to build a tower sitteth not down first and counteth the cost whether he have sufficient to finish it.—Luke 14: 28.

ALTHOUGH discussions of the line of action this country should follow in the event of war in Europe have become increasingly frequent, few have attempted to analyse in cold blood the realities of our situation and to formulate a policy growing naturally out of them. If anything is to be settled by sweet reasonableness, and not in the heat of emotion, it will have to be settled soon. I make bold, therefore, to investigate some of the fundamentals which have always determined the policy of other countries, and in the long run will determine ours.

Countries are as strong or as weak, it sounds platitudinous to remark, as their people; in other words, the nature and distribution of their population is the final determinant. Our population is a peculiar one. It has not the strength which comes from the huge numbers of the United States and Russia, or the morale which characterizes such close-knit nations as England and France. It is rather small and very much divided both in human attributes and by geography. In racial composition it is just over fifty per cent. of British stock, about thirty per cent. French, and twenty per cent. "of other origins," mostly continental European. Racial diversity is closely correlated to religious and economic divergences and to those in general social philosophy: the English being mostly Protestants, with the prevailing commercial outlook of their race, while the French have the attitude which springs from a combination of Catho-

licism and life close to the soil. The dominant races form the two poles around which the others tend to gather. In one of the Prairie Provinces persons of British origin are already in a minority. In the other two they soon will be. They are rapidly decreasing in the countryside and coming to be a sort of urban remnant. In the prairies as a whole, a third race is rapidly rising in numbers and self-consciousness.

While it is to be hoped that the future will see race prejudice decline rather than increase, there is no assurance that such will be the case; witness recent efforts to foster it in Ontario. The future of their group, therefore, becomes a vital consideration for the English Canadians. Some calculations from the last census present the situation almost dramatically.

INCREASE IN POPULATION OF CANADA 1921-31

Total increase	1,588,837	17.82 per cent.
French origin*	475,239	19.36 "
British-born	119,376	11 + "
Canadian-born of British descent	367,211	10.07 "
Foreign-born, not French or British	290,503	48.7 "
Canadian-born of descent other than French or British	349,000	41.5 "

*Includes Belgian, a relatively small group.

Note the striking differential rates of increase in the various groups: 10.07 per cent. for the Canadians of British descent, 19.36 per cent. for the Canadians of French descent, and 41.5 per cent. for Canadians of all other origins. Virtually all statistical computations point to the same conclusion as does this table: that our British stock, both native born and born abroad, is rapidly slackening its rate of increase and that, unless some unforeseen change occurs, it is destined to be outnumbered, not only by the total of all other groups but by one of them alone, the French. Thus in 1927 of a total of

234,188 births in Canada, 97,043 were to parents of British origin and 90,167 to those of French. By 1934, these figures had become 85,369 and 83,662 respectively. Both were decreasing, but the British faster than the French. Birth-rates may be determined from the returns of the census year 1931: there were 94,989 children born of British origin, 90,500 of French, and 46,619 of all other origins, equivalent to birth-rates per 1,000 of 17.61, 30.56, and 22.54 respectively. This gives a rather low figure for "all others" as it includes certain groups such as the Chinese, of whom there are few females. The rate for Ukrainians, one of the more vigorous of the European stocks, was 28.06. In a typical western province, Manitoba, the failure of the British stock is especially obvious. Births of British origin in 1921 were 9,369, and in 1934 they were only 5,134, giving the almost incredibly low rate of 13.87—hardly enough to continue the group at its present size. Those of French origin in these years were 1,378 and 1,230: in 1921 French births were about one-seventh of the total, and in 1934, just under one-quarter. In 1921 births of British origin were about fifty per cent. of the total, and in 1934 they were about thirty-eight per cent. The trend in Canada as a whole may further be gauged by an examination of the age-group figures for the Dominion.

RACE AND AGE IN CANADA 1921-31

Racial origin	Percentage of population of Canada					
	Under ten		Ten to twenty		Over twenty	
	1921	1931	1921	1931	1921	1931
British	21.00	18.16	19.50	19.09	59.50	62.75
French	27.79	26.29	24.56	22.36	47.65	51.35
German*	24.90	22.23	22.38	21.06	52.72	56.71

*Those of German origin constitute the third largest group in Canada.

The Canadian population is coming to have a higher proportion of old people in it than formerly, another way of saying that the birth-rate is falling off; but the British section is aging to a greater degree than any other. The contrast with the French is striking. There seems little doubt that within a comparatively short time, perhaps no more than a generation, the two groups will approach each other in size. Eventually the French may outnumber the English.[1]

Our position as a minority, not only among all the other races, but as compared with a single group, will be very different from what it is to-day. No doubt on account of our wealth, our technical superiority, and our energy, we shall be in control for some time, but political control will not last indefinitely after numerical domination goes. The happiest fate for us would seem to be amalgamation with (not assimilation of) other European stocks, in the creation of a new racial mixture, a Canadian race. Unfortunately, those with which amalgamation seems most likely to proceed, the Scandinavian and Teutonic peoples, tend to have an age distribution rather similar to our own, with a similar, though not quite so great, falling-off in births. The stocks, such as the Slavic, with which little amalgamation seems likely to occur, in the immediate future at any rate, resemble the French Canadian in age-group distribution, and thus may be expected to increase rapidly. They are even now swiftly pushing the farmers of British descent from the northern third of the prairies, where their advance is marked by the empty churches and similar institutional wreckage invariably found when one race is overwhelming another.

[1]The approach in numbers can be indicated in another way. In 1931 there were of British descent between twenty-five and twenty-nine (inclusive), 385,236; of French, 219,570: a difference of about 165,000. But of four years and under there were of British, 463,100; of French, 385,102: a difference of only 78,000.

They may come to form a third racial block, gradually attaining numerical superiority in certain provinces.

Nor will immigration of British-born help us—and that for the simple reason that the British-born either will not come or will not stay here after they have arrived. Confirmation of this fact is found in the experience of the ten years 1921-31, during which 510,452 British immigrants entered Canada and yet the British-born population increased by only 119,376. There are but two avenues of hope for our people of British stock. One is to secure the confidence of Canadians of foreign extraction, meeting them on equal terms and mingling with them. The other, since a higher birth-rate seems repugnant to us, is to conserve our numbers.

The bearing of our failing vitality on participation in another war is obvious. If we were again to lose as many men as we did in the last war, the next census period might well show that we had actually decreased as a group. This numerical loss would be serious, but not so serious as the general enfeeblement of the stock, the loss of initiative and energy, that would result from the deaths of men in the prime of life.

In the last war persons enlisted in about the following order: (1) those of British birth, (2) Canadian-born of fairly recent British origin, (3) Canadian-born of somewhat more remote British origin, (4) French Canadian, Canadian-born of foreign origin, and foreign-born. (The exact order of the three groups combined under (4), the writer does not know.) The vast majority of our forces were of British descent, and it was these that suffered most. Deaths in action and deaths from wounds during the war have been supplemented since by a high death-rate among ex-service men. The result has been to enervate the British stock in this country. Those persons

who would wish to get us into the next European war are also, by and large, those who are most anxious to keep Canada a British country, that is, a country dominated by British ideals, with British institutions, and predominantly British in population. These are objectives with which I am in hearty agreement. But another European adventure of the magnitude of the last would be the most effective means of bringing the whole structure of British control and British institutions crashing down, for it would have the same selective effect as the last: our young men would enlist in about the same order. The net result would be an even greater population shift than is already under way. Everywhere Canadians of foreign descent, French Canadians and the foreign-born, would replace British Canadians. Hence participation in another European war would hasten the process by which Canada is becoming less and less a British country, and would thereby destroy one of the principal objectives of those who would be most anxious to take part.

I would not be understood as belittling Canadians of foreign or French extraction. Indeed, it sometimes seems to me that they are the firmest basis for a Canadian nation. They at least have committed their all to this country and have no nostalgic longings to be part of a larger whole. Their loyalties are here. Those of British Canadians often are not. And too often we British Canadians in our superior pride of race or social position turn cold shoulders to those others who are springing up about us, exploit them, make them feel their inferiority, and earn both their contempt and their hate. They will be ready waiting to take over when we are gone, and it will be our own fault if power eventually slips from our failing hands. No better way exists of hastening that process than another European crusade.

All arguments against participating in the next war are apt to be met by the statement that when hostilities commenced, no matter what our interests, "we could not stay out anyway." It is urged that the United States found it impossible to stay out of the last war, that we should have to protect our oversea trade, that the belligerents would laugh at any declaration of neutrality we might make, and would proceed to seize our ships and our resources. Now while there are factors, seldom referred to in public, which may very likely take us into the next war, most of the reasons commonly given are of questionable validity compared with those supporting the imperative necessity of our staying out. This a short analysis will make clear. The United States stayed out of the last war for two years and eight months. That country's huge army had no more deaths in action than did the Canadian Corps. Is it worth while to save our man-power? The United States is a Great Power. It might conceivably be its proper business to go in. Great Powers have great duties.

What is, and what is not, involved in the protection of our oversea trade? A point often overlooked is that this country has no merchant marine of any consequence engaged in oversea trade. In 1934 of some 7,900,000 tons of shipping entered outward from Canadian ports to Great Britain, some 6,400,000 were British, some 1,400,000 were foreign, and only about 88,000 tons were Canadian. To Japan, of a total of about 1,387,000 tons, about 176,000 tons were Canadian; yet this was the non-American foreign route on which Canadian shipping made the best showing. In 1933 only one Canadian ship, and that of but 504 tons, entered the ports of the leading European countries; and in 1934 the total was the same: one ship, of 787 tons, to Belgium. Quite obviously we

have little oversea shipping to protect. A large company whose headquarters are in Canada, and which is therefore legally a Canadian company, has, it is true, shipping lines on both oceans, and these are commonly regarded as Canadian ships. They are not. They are British ships. They are registered in British ports, officered and manned by British crews, and the moment war broke out they would be subject to the orders of the British Admiralty.

As to commodities: in time of war, Canadian exports would be very much in demand. Prices would go up, and we should do what we have always done in war-time, make money out of the belligerents. They would all be anxious to buy anything we had to sell them, especially our metals. The belligerent in control of the sea, most likely Great Britain, would prevent its enemies' getting supplies from overseas and would acquire them for its own use. It would send its merchant ships to carry them away and would escort those ships to its own ports. Such supplies as did not go overseas in this way, might go through American ports. Canadian exports would thus reach both sides, just as they probably did in the last war. Hence there would be no difficulty in getting Canadian goods out of the country. That would not be our responsibility. As soon as the goods were sold and loaded on board ship, they would cease to be Canadian goods. There is little in the argument that we should be forced into the war in order to protect our trade.

The third argument is that no belligerent would respect a declaration of neutrality and that it would proceed to seize our ships. It would not. For one thing, we have very few ships to seize. For another, the belligerent in control of the seas would charter what ships we had, at high freights, to carry cargoes to its own ports. Every rusty old freighter now tied up in the ports of the

Great Lakes would be pressed into service. Our shipping interests, no matter who eventually won, would have a very good time of it during a war, and since it would be easier to get crews if we were not fighting, they would profit more from neutrality than from war. Our position as a neutral, so far as what shipping we have goes, would be very much like that of Norway during the last war—a common carrier for the Power controlling the sea.

Driven away from ships, the fatalists go on to resources. The Powers at war would seize our resources. A Great Power fighting for its life is a very nasty customer, as instance the way Germany treated Belgium, and the Allies Greece, in the last war. But Belgium and Greece occupied strategic geographical positions in respect to the other warring Powers. We do not occupy a strategical position in respect to Europe. We possibly occupy such a position in respect to the United States and Japan, and a war between these two countries might well give us cause for alarm lest some of our territory should be used as a base by one or other of them. But why should any Great Power bully if it can get what it wants in other ways? What a Great Power would want from us would be supplies, and should we not be ready to sell them? Moreover, even if it were desirable for the Power in control of the sea to have physical possession of some of our territory, it would be slow in using force to get such control because the use of force would immediately alienate our goodwill and most likely turn us into an enemy. No nation, not even a Great Power, wishes to add to the number of its enemies. There is exceedingly little likelihood that in a war mere neutrality on our part would cause a great combatant to attack us. In other words, a declaration of neutrality would be respected. Our resources are, for the most part, well inland. Do

those nervous and bellicose persons who believe that we cannot stay out envisage a march on the nickel mines at Sudbury or the coal-fields of Alberta? If so, what would happen to an invader attempting such a march would make Napoleon's return from Moscow appear like a relatively pleasant holiday ramble. Thieves cannot break through and steal our natural resources. It is much easier to buy them, even in war-time.

The fact that our exports and imports are relatively so large is another citadel for those who believe that "we could not keep out anyway." They seem to think that neutrality implies economic as well as political isolation. A moment's thought would show that it does no such thing. Trade goes on where it can go on. The proposition that we must fight or lose all our trade, is negatived by the example of many small nations whose economic life survives and prospers though much closer to the actual or probable scene of conflict than are we.

The truth is that from a purely self-regarding point of view Canadians are about as safe from outside danger as it is possible to be, and that, if they want it, a position of neutrality is feasible.

"Do we want a position of neutrality?" An answer to this question would involve an analysis of sentiment and interest in Canada which cannot be made here. However, it is apparent that there are grave differences among our people on the subject, differences so serious that whatever our official policy in the face of another European war, they might—probably would—entail serious civil disturbances in this country. This would be especially the case if Great Britain were involved in such a war. If Great Britain were at war, refusal by Canada to become a belligerent might be regarded by some of our

people, as, in the words of a recent contributor to this periodical, "desertion in the face of the enemy."

Since the weight of the facts presented above is on the side of neutrality, or, at any rate, of non-participation, and since the person who presents factual reasoning, rightly or wrongly comes to be regarded as an advocate of the point of view to which the facts lead, it seems necessary for me briefly to examine the dictum that Canadian refusal to take part in a war in which Great Britain was seriously engaged would be "desertion in the face of the enemy." "Deserter" would be an ugly label for one whose studies point in the direction of non-participation, to have attached to him.

The sentimental tie with the motherland is still very strong among Canadians of British descent and was the chief cause of our participation in the last war. It cannot be seriously maintained that Canadians examined the nature of that war before they entered upon it, any more than they did that of the Boer War. Participation was based purely on emotion. If we are to remain a nation, such an attitude cannot continue to govern our policy. We must judge British action as we should the action of any other nation—on its merits. Hence if Great Britain gets into another war, Canada, before going in, will have to be very careful as to what kind of war it is. Everybody will admit that if the parliamentary democracy of Great Britain were overwhelmed, the world in general would lose something very precious and the Anglo-Saxon nations would lose one of the great bulwarks of the race. On the other hand, the dependent tropical empire is England's own concern and should interest Canada not at all. A war fought primarily to prevent Germany's getting back Tanganyika would seem to have little relation to Canada. We shall have to view British policy, and the capacity

and integrity of the British administration of the day, just as objectively as we view these matters in other peoples. To assert that our action under certain hypothetical circumstances would be "desertion in the face of the enemy" is to confront the Canadian people with the issue in a fashion which is not permissible, for it requires us to abandon our right to make our own decision.

In a state in which only about half the people are of a blood identical with those of the motherland, and in which that half is being rapidly out-bred by others, the "call of the blood" is not a good argument for participation in a war in which Great Britain happens to become involved. The Canadian state must think of the interests of all its people, not the interests of only fifty-two per cent. of them.

If we face squarely the full implications of the phrase "desertion in the face of the enemy," we shall come into sharp collision with what will one day be the supreme issue in this country, an issue that may be put in four words: "Where does allegiance lie?" I submit that it does and can lie only in one place and to one object, one's own country. In other words British Canadians will soon have to do what French Canadians have already done: they will have to decide whether they are going to be Canadians or merely people of another land transplanted.

It might well be that in another world-struggle forces outside and inside ourselves would draw us in, and it might be that sound policy would dictate effort (at our own discretion) to save another Anglo-Saxon state; yet it seems to me that, in the light of the statistical and racial situation with which we are faced, a mere emotional answer to "the call of the blood" would be something very like treason to one's own country and one's own race.

LETTERS IN CANADA: 1936

Part I: ENGLISH-CANADIAN LETTERS

Introduction

In presenting to its readers the QUARTERLY's second annual survey, it is unnecessary to traverse again the ground covered in presenting "Letters in Canada: 1935" (April issue, 1936). The appreciation which it met with on every hand, seemed to indicate that it filled a genuine need, and that Canadians were not unwilling to adopt the objective and critical attitude towards their literature, which the survey assumed and sought to inculcate.

The object and scope of the second survey are identical with those of the first. The method has been improved in a number of details, but has not been altered in principle. Once more the Lists of Publications—as full as seems feasible, and as complete as we can make them—are the foundation of the scheme, a solid foundation of indisputable fact. The Essays offer a guide among the materials there collected, and a tentative judgment of value. The place of honour is given, as is proper, to the creative effort in literature: to the work in poetry, fiction, and the drama; but the survey endeavours to place that creative effort (or at least to aid the student in placing it) in its true setting, by supplying a selected bibliography of works bearing on the literary and cultural background, historical and contemporary, and by giving some account of "applied literature" (in Oliver Elton's phrase), of writings on education and religion and the fine arts, and of Canadian scholarship and criticism, both in the humanities proper and in the social sciences.

We have substituted for the list of abbreviated titles, a selected list of Canadian journals in progress (the entry followed by a few details of relevant information, and by the abbreviation); for periodicals are among the most important original sources for the study of the Canadian scene, and their number and variety also throw some light on the Canadian mind. The scope of the new list is that of the survey itself: we include all the chief periodicals to which reference is made in the other lists. The full list of periodicals will not be repeated in subsequent surveys, but an effort will be made to supplement it from year to year.

The second major improvement in the lists is the separation,

under each main heading, of the English-Canadian and the French-Canadian materials. The desire, needless to say, is not to accentuate the differences between Canada's two literatures and two cultures, but to facilitate an intelligent study, by comparison and contrast, of what is, after all, one of the most distinctive features of Canadian letters—whether of their strength or of their weakness remains to be seen. For the same reason, and in order to insure that French-Canadian literature should receive a fuller share of attention than was found possible in the first survey, an essay has been added dealing with French-Canadian Letters as a whole.

Thirdly, we have added a separate essay (IV) on the important studies of the Canadian polity and economy which have appeared in the past year, instead of grouping them in the necessarily heterogeneous and superficial account known as "Remaining Material" (V). This account itself we have improved by incorporating brief reports from specialists on books which lie outside the writer's competence. The patent lack of unity is simply the price paid for the unity and symmetry of the other efforts: an Editor must not complain if he is left the humiliating task of paying that price himself.

Finally, in all lists the titles—it is a very small number—which were inadvertently omitted last year, have been added, with the appended date, 1935. We must repeat, in this connection, the statement and the request made in the first survey. Our ideal is completeness. But it is impossible, especially by our early date of publication, fully to achieve it. We invite from those interested a report of errors and omissions—and especially omissions in the new list of periodicals.

As a result of the improvements effected, it has been found that the space required for the survey is so formidable as to compel us for this year at least to divide it between two issues. And the separation of English-Canadian and French-Canadian material suggests the logical division. Accordingly, "Letters in Canada," Part II, French-Canadian Letters, will appear in the July issue.

Special acknowledgment is again due to Miss Ewart for her skill, zeal, and effort in compiling the bibliographical material presented in the Lists; to the scholars, authors, and publishers, who have furnished us with notices regarding, or with copies of, their publications; to the University Library for its ready co-operation and valued aid; and to Miss Audrey Cordingley and Miss Margaret

Slater of that library, the former for compiling a substantial part of our French-Canadian material.

It is our hope that the second survey will be found to constitute a substantial improvement upon the first. In the interests of "Letters in Canada: 1937," we repeat the request for criticisms and suggestions.

I. POETRY (List III)

E. K. Brown

During 1936 three extremely important services have been rendered to Canadian poetry.

In January appeared the first number of the *Canadian Poetry Magazine*, "a quarterly issued under the auspices of the Canadian Authors' Association," with Professor E. J. Pratt as chairman of the Editorial Board. The editorial foreword in the April number is a statement of policy; it gives an assurance that the pages of the magazine will be accessible to poets in the new forms and in the old, to those entirely unknown on the same terms as to those of established reputation. The numbers so far published justify the claims made in the foreword; they abound in excellent and extremely varied verse.

A few months after the foundation of this magazine the Macmillan Company published the long-awaited anthology *New Provinces*, a slender volume containing poems by Robert Finch, Leo Kennedy, A. M. Klein, E. J. Pratt, F. R. Scott, and A. J. M. Smith. Many of the poems in the collection are at least ten years old; the book would have had a more formative effect if it had been published some years ago; for even the authors, in a disconcerting preface, acknowledge that their present attitude to their art differs from that which shaped the moods and methods represented in the anthology. In a word they are now a great deal more concerned with contemporary economic conditions and with political theories than they were when these poems were written. They are content to present *New Provinces* as containing "work which has had significance for the authors in the evolution of their own understanding;" but the book has more significance for Canadian readers. It marks the emergence before the general readers of the country (others have followed the tendency for some years in magazines with relatively small circulation) of a group of poets who may well have as vivifying an effect on Canadian poetry as the Group of

Seven had on Canadian painting. The poems in the anthology are closer in spirit and technique to the best English and American poetry of the twenties than anything that has yet appeared in Canada, except Mr. Kennedy's *The Shrouding* and Miss Dorothy Livesay's *Signpost*.

Most of the verses in this collection are difficult—"difficult lonely music," to borrow an expression of Mr. A. J. M. Smith. Fortunately, almost in the same month appeared Professor W. E. Collin's *The White Savannahs*, the most penetrating study of Canadian literature since Professor Cappon wrote. At first glance it seems to be only a group of nine essays on individual writers (we may be pardoned for recalling that two of these essays appeared in the QUARTERLY); but from the first pages of the first essay, a study of Lampman, it becomes clear that Mr. Collin has a more ambitious purpose. His purpose is no less than to write the history of Canadian poetry from 1875 to the present and to relate this body of poetry to our culture and our economic and social order. One may properly complain that he has not kept this purpose before him continuously, that he leaves large gaps which need desperately to be filled, that he has a scale of values which is repeatedly determining his judgment, and also his selection of material and his emphasis, and which, nevertheless, is never made really clear. Still his work is extremely illuminating. Lampman is studied as a man living in Ottawa forty years ago, and it is made vivid to us exactly what it meant to be a poet in that particular place at that particular time. Marjorie Pickthall is shown as a woman living in Toronto in the years immediately before the War; and her poetry takes on new meaning when it is brought into relation with the conditions under which she lived. The intermediate figure between these earlier writers and the young men from Montreal who dominate *New Provinces* is Mr. Pratt; Mr. Collin recognizes the peculiar value of Mr. Pratt as the link, the only valid link, between the new and the old, but he fails in his otherwise admirable study of Mr. Pratt, amusingly entitled "Pleiocene Heroics," to use his poetry as a means of taking us from the world of Lampman and Roberts to the world of Kennedy and Smith. Accordingly the book breaks down in the middle; and the emergence of the Montreal group is not adequately explained. Among the members of that group Mr. Collin makes fine and valuable discriminations; he discerns in Mr. Smith a religious poet after the pattern of the metaphysicals;

in Mr. Kennedy a poet all the facets of whose art bear a relation to the idea and symbol of drought and resurrection, as found in *The Golden Bough, From Ritual to Romance*, and *The Waste Land*; in Mr. F. R. Scott a poet divided between a concern for social injustice and a hunger for an absolute; in Mr. Klein a poet whose fusion of Jewish scholarship and tradition with the aspect of modern industrial society is something new not only in Canadian poetry but in all poetry.

It would be appropriate to represent the art of all these "new" poets by quotation; but space does not permit of a sufficient number of illustrations and I must be content with two brief passages. First, Mr. Smith's "Epitaph:"

> Weep not on this quiet stone:
> I, embedded here
> Where sturdy roots divide the bone
> And tendrils split a hair,
> Bespeak you comfort of the grass
> That is embodied Me,
> Which as I am, not as I was,
> Would choose to be.

And in sharp contrast, two stanzas from Mr. Kennedy's "Words for a Resurrection:"

> Each pale Christ stirring underground
> Splits the brown casket of its root,
> Wherefrom the rousing soil upthrusts
> A narrow, pointed shoot. . . .
>
> This Man of April walks again—
> Such marvel does the time allow—
> With laughter in his blessed bones,
> And lilies on his brow.

* * * * *

Four volumes have appeared during the year which will be of high value to the student of the development of our poetry.

One is a new edition of the *Complete Poems* of Marjorie Pickthall. The justification of the new edition is the discovery of new manuscripts.* Few of the poems which are printed now for the first time

*The editor has failed to indicate which are the new poems. They occupy the last thirty pages of the collection (exclusive of the poem "Finis" which has appropriately been retained as a conclusion). Almost all the aspects of Miss Pickthall's art are represented in them: fine observation of nature, pious medita-

are of remarkable quality, and none of them reveals a new aspect of Miss Pickthall's work; but any poetry of hers is worth adding to the slender store of good lyrical poetry written in Canada. Sir Charles Roberts in his *Selected Poems* reprints the entire contents of *The Iceberg and Other Poems*, along with a generous selection from eight earlier volumes all of which are out of print. The claim made in the prefatory note that the poems illustrate a great variety of tendencies and techniques, and show the author's responsiveness to successive waves of thought and attitude, is a sound one. The collection contains no new material. Interesting but less important than these collections is the slight volume containing all the poems of the late T. G. Marquis which have seemed worth preserving. Much the best poem in the book is that which gives it a title—the dramatic monologue "The Cathedral," in which Mr. Marquis presents a bishop musing on his creation and justifying his dictatorial urgency that the cathedral be built. Most of the other poems (many of them were written when the author was in his teens) are rough in form, conventional in diction and point of view.

Notice should be taken also of the anthology of light verse planned by the late John Garvin, completed by Dr. Lorne Pierce, and aptly named *Cap and Bells*. In his preface Dr. Pierce pays tribute to the spade-work done for Canadian literature by Mr. Garvin, and no less aptly points out how much we needed such a collection. "Mr. Garvin," he says, "felt that our literature and art were too solemn, that they did not move blithely enough. . . . The absence of this note in a more marked degree appeared to John Garvin as a serious fault, a lack of poise and detachment in our literature, some fundamental neglect." From such a feeling arose the present anthology. It does not accomplish its laudable purpose. There is something forced and thin in the gaiety of the serious souls, who have tried for brief snatches to see life in a humorous way. Here and there one finds a successful venture; among them are Grant Allen's delightful fable "The First Idealist," a number of ballades of Tom MacInnes, and that nonpareil "The Ahkoond of Swat." It is a mournful fact that very few of the more recent poems are comparable with these.

* * * * *

tion, Celtic mistiness, fevered patriotism, psychological analysis. Perhaps the most admirable among the new poems are "The Naiad" and "Christ in the Workshop."

Among the new voices the most interesting is that of Mr. Alan Creighton; although *Earth Call* is the first collection of his poems, he has long been known to readers of the poetry which appears in our magazines. He divides his lyrics into four groups: Nature, Love, Portraiture, Insurgence; and as one turns to the later ones there is a sense of contact with a striking personality. Most—not all—of Mr. Creighton's nature poems are somewhat conventional in idea if not in expression; but in the other groups there are poems in which the natural background and the human situations are presented with remarkable directness and power. Scattered throughout the volume are innumerable lines which, without being imitative, recall the note of Robert Frost. I think of lines such as these:

> An urge has come for soil against the hand. . . .
>
> And under this prim tyranny—a reign
> Of chair and potted plant and kitchen floor. . . .
>
> The day had been harsh with sidewalk, sharp and dank
> With house-fronts and emptiness of road. . . .

It is not fair to Mr. Creighton to represent him only by single lines; a short passage on cows will suggest more adequately his manner:

> Their bodies glisten sharply red,
> With shaggy brow and curving horn,
> Large waggling ear, grass-bending head.
> With dainty hoof and solemn lurch
> They munch along their quiet search.

With a fine sensitiveness to impressions, great power of feeling, and a consciousness of the contemporary world, Mr. Creighton has made an original addition to our lyrical poetry.

Next in interest among the new voices is Irene Moody, whose collection of lyrics bears the unfortunately precious title *Attar of Song*. I could think of a number of volumes of verse published in Canada during 1936 for which that title would have been altogether appropriate; but it does not suit Irene Moody's power of communicating intense emotion or her variety and felicity of metre and structure. It does suit an occasional outburst of pseudo-philosophical and pseudo-theological verbiage, and a tendency to lusciousness of phrase. So much of the imagery in Canadian poetry is indeterminate and conventional that it gives a shock of

surprised pleasure to come on a collection which abounds in vivid physical description and in no less vivid symbols of mental states. The poem "After Three Thousand Years," which deals with the intense likeness between the face of a modern girl and the effigy of an Egyptian king, is perhaps the most vivid in physical description; neither from it nor from the symbolic poems is it possible to make brief quotations which would represent adequately the art of Irene Moody.

Another new poetic voice, but one which has long been heard in prose, is that of Mr. Stephen Leacock. His *Hellements of Hickonomics*, like most of his work, is not evenly good; but there is in it an occasional fusion of humour and warm intense feeling which is one of the rarest of artistic effects, and one not to be met with at all outside of the greatest humorists. There are passages in "Oh Mr. Malthus" which are superior to anything in the whole of *Cap and Bells*. The bringing together of Malthus's anxiety about over-population and Wordsworth's *We Are Seven* is one of Mr. Leacock's most striking inventions. No less happy is the picture of the disorganization of society by the machine. Throughout the poem there is a power of grotesque and bizarre imagination which makes one forget the negligence in expression and, at times, even the feebleness of form.

* * * * *

The death of King George V prompted many poets in Canada to compose elegies and funeral odes. Of these much the best is Professor G. H. Clarke's "Ode on the Burial of King George the Fifth," a poem marked by a perfect appropriateness of diction, rhythm, and tone. It suggests a comparison with what is perhaps even a finer funeral ode, the "Ode on the Burial of Marshal Joseph Pilsudski" which Professor Watson Kirkconnell prints at the beginning of his *Golden Treasury of Polish Lyrics*. The Pilsudski ode has not the finish of Professor Clarke's; there are words and even lines here and there which are not "inevitable;" in compensation there is a rapidity and a sonority which are beyond the reach of almost all other living Canadians.

There is no injustice in dismissing rather briefly the remainder of the volumes which have appeared during 1936. In them we shall find neither originality nor any large measure of power in the more conventional modes. Mr. W. B. Lane has written a poetic

drama on the great theme of the capture of Quebec; unfortunately he is not so happy in treating such a theme as he was in the collection of sonnets which he published several years ago. The characters lack vitality and the style and tone waver from the vigour and raciness of the most modern diction to the set eloquence and elevated quality of the poetic drama as written a generation ago. More successful is the narrative of New France by Miss Sarah Larkin entitled, from the name of the family which she has placed in the centre of the picture, *The Trévals*. Despite the unfailing interest of the narrative and the skill with which it is related to the main stream of Canadian development, the poem does not satisfy. The tone is that of prose; and one asks why prose fiction was not the form adopted by Miss Larkin. Another narrative poem, *The Fields of Yesterday*, by Mr. John F. Ivey, recalls in stanza form, diction, tone, and substance *The Widow in the Bye Street*. It is too long, it suffers from digressions, from carelessness in expression and from a dissipation of interest; but it has in a high degree realism in the representation of nature and human character, and intensity in the conduct of the plot.

In approaching the remaining volumes of lyrical verse, I wish to quote from the excellent preface to the *Alberta Poetry Year Book, 1936-37*. Speaking of the poems appearing in the collection, Mrs. Annie Osborn remarks that their

> flaws are deplorable because, in many instances, they are palpably evidences of careless work—the disinclination to take the trouble to recast a weak line, to improve hopeless scansion in one section of a poem where the rest is passable, to find a poetic word to replace one of grating prose, to seek a better simile, or to avoid the mixed metaphor. . . . Nothing annoys the sensitive ear of the lover of poetry so much as to be betrayed by some fine lines into stumbling upon false metre; it is like missing the last step on the stairs. . . . It was a disappointment to find so small a range of subjects chosen, so grave a lack of poetic conception underlying the work, so few indications of the transcription of actual feelings or experiences.

In front of me are volumes written in British Columbia, Alberta, Manitoba, Ontario, Quebec, and Nova Scotia, to which these strictures apply in their full force. Most of them have been privately printed; they will probably have a small circulation; but what effect they have upon Canadian taste will be a weakening effect.

Despite the provision of a new organ for Canadian poetry in the *Canadian Poetry Magazine*, there has been no falling off in the

quality of the verse appearing in the *Queen's Quarterly*, the *Dalhousie Review*, the *Canadian Forum*, *Saturday Night*, and other periodicals. Where so many good poems exist, it is difficult to single out those which seem to be exceptionally good. The poets in *New Provinces* have contributed a fair number of poems to the magazines; among these the most striking are Mr. Pratt's "Silences" (*Canadian Forum*, March), Mr. Kennedy's "Michael David" (*Saturday Night*, August 29), and Mr. Smith's "Poem" (*New Frontier*, September). Miss Dorothy Livesay has contributed several poems of great intensity and imaginative power to *New Frontier*. Among the poems written by less known poets may be mentioned Mr. Geoffrey Johnson's vigorous and delicately finished "Cloudburst" (*Queen's Quarterly*, autumn), Miss Frances Angus's "Anywhere" (*English Journal*, December), and a poem entitled "Look Homeward Angel" by an author who would not give his name even to the editor of *Saturday Night* in which his work appeared on October 3.

II. FICTION (List IV)

J. R. MacGillivray

The reviewer who undertakes to read a year's output of Canadian fiction will at least be impressed by the amount and variety of this national product. About sixty novels and collections of short stories have reached me, the work of perhaps a hundred writers. Because of this profusion the first problem is one of selection and arrangement. I shall begin with three books which should be mentioned yet cannot easily be grouped with others. Then will follow social satires, novels of economic criticism, romances, nature stories, detective stories, and fiction for children. Later there will be comment on the collections of short stories and on books by American authors who have made use of the Canadian scene. Finally I shall offer some general criticism of the year's fiction.

Let us begin with *Whiteoak Harvest*, the sixth instalment of Mazo De La Roche's apparently unending Whiteoak Saga. Adverse criticism of the earlier books has been for the most part on three counts: that the author, having determined not to let the story end, has often been less concerned with the artistic form of the novel under construction than with the events of the next for which she was preparing; secondly, that her characters were copies from her

own imagination with insufficient corrective reference to actual human life; and thirdly, that although Jalna was supposed to be in Ontario, one gained no impression of the local scene. All three objections, I believe, were sound. Besides, it seemed unfortunate that although she imitated Galsworthy as a recorder of domestic history, she ignored that important and complementary side of his art, which made *The Forsyte Saga* a representative, if limited, sociological history illustrating the changes of fifty years in England. Miss De La Roche has been much less interested in the changing Canadian scene than in the curious inbreeding of family traits behind the high walls of Jalna.

Against *Whiteoak Harvest* the same objections may be raised to some degree. We receive no clear impression of Ontario from these pages. The heart of the zealous native son will not be warmed by the first chapter, where he will learn how Wakefield has converted a former "smithy" into a "filling station" and is selling "petrol" for the "motor lorries" and probably the charabancs on the Toronto-Hamilton highway. The reader who objects to buying his novels on the instalment plan will not be pleased to discover that young Adeline, Renny's daughter, is an exact copy of old Gran, and is being prepared for a long reign as matriarch of Jalna. Besides, the last two chapters are definitely poor with their stock situations from melodrama: the villain foiled, the mortgage paid, and surprising announcements at the family dinner-party.

Nevertheless, I consider *Whiteoak Harvest* definitely better than several of the earlier books. There is a skilfully developed central theme, the changing relations of Alayne and Renny after she learns of his previous infidelity. Besides this main plot there are two secondary ones. Finch is driven to the verge of madness by his possessive wife, and Wakefield (who loves to dramatize himself) secures centre-stage-front on two occasions, when he joins a monastic society, and when he leaves it. Not only is the plot more neatly contrived than in some of the earlier books, but the necessary preliminary information is more skilfully presented. The author is largely able to avoid her former device of reporting the conveniently informative musings of her characters in the first chapters. Besides, she seems to have become more observant than before, more willing to note the foibles of human beings. There are numerous incidental descriptions in *Whiteoak Harvest* which seem to be copied from life, not just from an arbitrary world of the author's imagining.

Frederick Niven, writer of *Old Soldier*, is like Mazo De La Roche in at least one way: both have received much more recognition in Great Britain than in Canada. Our negligence can be partly excused, for although he has lived with us for many years, his favourite scene is still that of most Scots abroad, the land which they left and which has grown more attractive in the haze of retrospect. Yet it is a pity that he is not more recognized here, for he is one of the finest writers living in Canada. *Old Soldier* is a domestic novel of Edinburgh, the story of the Reids, who thanks to simple tastes and Mrs. Reid's thrift just manage to make ends meet in the unpromising post-war world. We climb up to their rooms in Drummond's Wynd or overhear the conversation in the basement of Mackenzie Brothers, Jewellers, Silversmiths, and Watchmakers of Princes Street, where Stewart Reid and other old soldiers polish silver all day. We share the week's holiday in the summer and the spirituous festivities of Christmas week, and get occasional glimpses into the homes of the gentry past the servant girl in the doorway. This is not the Edinburgh of the tourist or the antiquarian, though the Reids are proudly aware that people come from far away to see their city. Indeed, one of the fine things in the book is the way the author limits himself to the Reids' own world and range of thought, only occasionally suggesting the historical panorama of the city's past. *Old Soldier* is a nicely written novel, sympathetic, humorous, and understanding. The style has a fine evenness of quality. Above all Mr. Niven achieves that most difficult feat for a Scotsman, the portrayal of his own country and people with sentiment and affection, but decidedly without sentimentality.

We include among Canadian novelists this year another Scotsman-in-Canada, the most eminent of them, the Governor-General. Certainly he has shown himself most willing to be counted a Canadian, and has associated himself closely with the cause of our national literature. *The Island of Sheep* by John Buchan is an adventure story of his usual type, a story of conspiracy and threatening danger, cast against a remarkably varied scenic background, and written with the distinguished and assured manner of one who has had long experience with his art and with life. Three middle-aged musketeers, Sir Richard Hannay, Lord Clanroyden, and Lombard undertake to protect the son of an old Danish friend against the revenge of a gang of powerful and unscrupulous black-

mailers. As in detective fiction the characterization is rather slight and the incidents exciting, but it is not a matter of finding out after the event who has committed the murder, but of preventing what continually threatens. So fear and suspense are used to hold our attention. Besides, there is a remarkable variety of scene clearly presented, a London suburban train, the salt-flats of Norfolk, the wilds of upper Rhodesia, a junk-shop in Peking, the Scottish border country, and the bleak northern island which provides the name for the book. The story takes a while getting under way, but after that there is no putting it aside until the innocent are rescued and the wicked punished.

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At least three social satires were published during 1936: *Jupiter Eight* by Francis Pollock, *Paper Kingdom* by Leslie Bishop, and *The Clever Ones* by J. E. Middleton. The first two are aimed at semi-artistic people in Toronto. The third is less specific, but being concerned with a great department store and a university may not be utterly irrelevant to the same locality. The Toronto theme, by the way, promises to become one of the much needed unifying forces of our national literature. Bluenoses, ***habitants***, and Westerners may agree about nothing else, yet they have one common opinion about our great and good city.

Francis Pollock in *Jupiter Eight* confines his attentions to the smart set in the days before the depression, especially to a few of the stock-market aristocracy and their pseudo-artistic parasites, such as an interior decorator, a fashionable portrait-painter, and the beautiful Spanish-Cuban actress, Lola Matanzas, who "had rather a husky, mid-western voice, for her real name was Lulu Riggs, and she came from Matanzas, Iowa." There is not much plot to the novel. It is an ironically good-humoured fantasia on a mad world. The main theme is how Derrock, at first an interior decorator, accidentally makes a small fortune in Infernal Coke, and finds himself among the fast and wealthy. As a suitable concomitant of the new life he buys a roaring man-killing monster of a car, a Jupiter Eight, sports model, which becomes a symbol of the age, finally smashing itself. However, the main attraction of the novel is not in the development of the plot but in several memorable bravura passages, for example the satiric descriptions of the studio of the great portrait-painter, and of the dinner-dance

at the Imperial Royal Hotel, and the amusing and interminable monologues on all subjects by Derrock's misanthropic friend, Edgar Lloyd. Mr. Pollock, incidentally, is the same satirist and bee-keeper who wrote *Bitter Honey* only a short time ago. Evidently he has plenty of ammunition. Toronto had better be the good.

Paper Kingdom by Leslie Bishop, like *Jupiter Eight*, is of the genus comical-historical-satirical-tragical. A young artist attempts unsuccessfully to provide Toronto with culture and himself with a livelihood by publishing a critical review of the arts. The characters are numerous, slightly developed, and only remotely interrelated by a multiple plot. They include the staff of *The New Conquest*, advertising managers of various companies, solemn people of the Theatre Group, a great philanthropist, a compiler of local history, a civic official, and small business men of uncertain standing who just manage to keep a few jumps ahead of the police or the bailiff. This is not a good novel, the lack of form being the principal fault, but many Toronto people will be amused trying to identify their fellow-citizens, and many others will enjoy Mr. Bishop's comments on the city itself.

The Clever Ones by J. E. Middleton is less pointedly satiric than the two preceding books. The central fact is the great department store, Bullers Limited.

> Its radiant show-windows looked out on three streets and an arrogant avenue, spreading their lure before the just and the unjust, the rich and the poor. Cream-coloured limestone was the Store's outer dress. Within, its architectural raiment was grey marble and alabaster, trimmed with jasper, beryl, chrysoprase, and other treasures of the quarry, such as one finds mentioned only in the Apocalypse. The floor was not paved with gold, but if ever the volume of business should justify such heavenly extravagance, it would be.

In the midst of this magnificence work the members of a populous city-state, and their absolute ruler is the Grand Doge, Philip Buller. This monarch's great sorrow is that the heir to the throne has renounced the succession and prefers to lecture on economics at the university. Buller Junior is, of course, a socialist. The great problem in the book is how to persuade him to stop lecturing and take over the control of the store at a vast salary. This is difficult for he is a lecturing automaton. Only speak to him and away he goes. However, at the end he dislikes the university more than the store, and falls in with the schemes of his father. Now plainly

the difficulty with the story is its unreality. Pleasant as it undoubtedly must be to teach economics to eager undergraduates, it cannot be so very cruel a fate to be general manager of a great store at about fifty thousand a year. One finds it hard to see what young Buller makes all the fuss about, especially when there is no question of his sacrificing any of his convictions. Besides, the author has a way, sometimes amusing and at others bewildering, of making us anticipate what will not occur. We are sure that father and son will quarrel seriously about economic theories, yet they get on like fellow-Rotarians. We expect that young Buller will discover enough about wages and hours at the store to call for a Royal Commission of Inquiry, yet conditions are almost ideal and practically everybody is satisfied. Above all, we wonder when the Communists are going to begin smashing the windows. The dust jacket shows an angry mob gathered about a red flag in front of the store. Yet so far as I can remember there is not a Communist in the book, unless the school-teacher who appears for a few minutes in the first chapter is that menace to the established order. Of course the Board of Trade and the police imagined them everywhere, but that was to be expected. Yet in spite of these minor disappointments and the lack of credibility in the main theme, *The Clever Ones* is an entertaining book. The conversation is frequently amusing. The characterizations of Dr. Barr, Professor Burstall, and Detective Carson of Number Six station are comical if not entirely convincing. But let the serious-minded reader beware that in spite of the dust jacket and the first chapter there is no criticism of "the social order" here.

* * * * *

If he wants that, and especially if he is of an optimistic nature, he will probably enjoy the only two novels of economic criticism which have reached me: *The Gay Crusader* by Ralph Connor, and *Rivers Run to the Sea* by R. W. Armstrong. The time of *The Gay Crusader* is just before the depression, and the place an Ontario town, Lakeview, which depends for its existence on the Dymont Iron Works. The great question is whether the company is to be amalgamated with an American corporation, to the possible detriment of the town. For reasons which I do not pretend to understand it is necessary to gain the approval of the workers, the town, and the presbytery of the United Church before the merger can be

completed. At least meeting after meeting is held by these groups to debate the question, and we are given a verbatim report of what everybody has to say. Here the author could have saved a hundred and fifty pages, and his readers' patience, by sparing us the details. How the company was amalgamated, but afterwards loosed from the tentacles of American capitalism by Dymont Junior, the gay crusader, and how a successful commonwealth federation was established in Lakeview, the patient enthusiast will be glad to discover for himself. Running parallel to this main story, and only slightly connected with it, is a very "cute" romance which comes to a happy ending in a private dining-room of the Royal York Hotel in Toronto, to which the two bashful and unsuspecting swains are lured by their prankish sweethearts to find a nuptial altar prepared, a minister ready, and marriage licences completely filled out except for two signatures. So both the economic experiment and the love-story end very happily.

Mr. Armstrong's hero in *Rivers Run to the Sea* is also a gay crusader. After graduating in economics from a Canadian university, he proceeds to study "the social order," and set it right. For this end he is admirably equipped. He is a composite of all the virtues. He lives always by principle. Nothing can pierce his armour. He frequently becomes "dynamic." He makes all his decisions in periods of quiet meditation, preferably on a hill-top. He overcomes all his temptations. He turns all adversity to his own advantage. When the girl he expects to marry is killed by a drunken motorist—"This information distressed him greatly. Not for three years had he experienced such difficulty in retaining his composure. A drunken driver—the idea was infuriating him." But he soon repents of his anger and forgives the man. Then the day after the funeral—

> When Donald wakened the following morning, his first thought was, "How can I ever go down to the office and work to-day—or any day?"
>
> Then he seemed to hear a sweet soprano voice singing:
>
> Don't let the world defeat you, and all your work undo;
> But get a grip on life anew, then take your stand and see things through.
>
> He rose, dressed and went to work as usual. An observer, noting his firm step and serene countenance as he walked down the street that morning, would never have taken him for a mourner.

Dr. Lloyd Douglas is quoted on the dust-wrapper as saying of the book, "It is a sound job. The dialogue is well organized, the

narrative is interesting. I hope the book has an excellent reception." Dr. Lloyd Douglas is the author of *Magnificent Obsession*.

Romances, apart from those concerned with social reform, have been numerous. In a first group under this general heading I would mention *Fog over Fundy* by L. A. Cunningham, *The Homesteaders* by Ethel Chapman, *Ten Day Trail* by J. H. McCulloch, and *Beauty not Complete* by Maysie Johnston. In theme and method these books are as widely separated as the four provinces they describe; yet they may serve to illustrate types of romantic writing.

Fog over Fundy, in the words of the publishers, "is a story that could come only from the rock-girt shores of Fundy, where every breeze is freighted with romance and adventure, with mystery and allure." Every breeze is also freighted with Tennyson. The announced theme as given out at the beginning is,

> How e'er it be, it seems to me,
> 'Tis only noble to be good:
> Kind hearts are more than coronets
> And simple faith than Norman blood.

The lovely and mysterious Armande de Vysart, last of the ancient race of the de Vysarts of Tantramar, has a difficult decision to make: whether to marry the wealthy Halifax newspaper publisher, Sir Roger Lavergne (Norman blood), or a poor sailor, John Gower (simple faith), whom the waters of Fundy cast up at her door one night. But Lavergne though noble is not good, and betrays his bestial nature by trying to kiss Armande. So she chooses simple faith, and very fortunately too, for he turns out to be somebody else who really is immensely wealthy. There are other people in the book with such names as Gil d'Entremont, who frequently say *mon vieux*, *chérie*, or *ma foi*, to show that we are in Acadia. In my not very humble opinion this is skimble-skamble stuff, a pot-pourri of trite situations, sentimental characters, and pseudo-poetic phrases out of third-rate Victorian romanticism. And yet the Canadian magazine-reading public apparently hungers for this very diet.

The Homesteaders by Ethel Chapman is another sentimental romance, but it has a much closer relation to human life. A young southern Saskatchewan farmer and a newspaper woman, the one defeated by the drought, the other by the depression, marry and make a new beginning as homesteaders in the north of the province. They have a surprisingly easy and pleasant time pioneering.

Neighbours crowd in to help. There are difficulties and crises but these are overpassed. Almost everybody is friendly, cheerful, and self-sacrificing. There are no "bad men" in this part of the north. One offensive person gets slightly drunk once, but only because he does not realize what he is doing. Otherwise people act with perfect decorum. In fact the homesteaders are sure that theirs is the best of possible worlds, and that people in steam-heated apartments in the city are debasing their souls and missing the more abundant life. This is a pleasant, cheerful book, and none the worse for that, but impressionable people who decide immediately to leave for the northern paradise may have more to learn about pioneering.

Still others may be lured away to find gold and the only girl in central British Columbia, by reading *Ten Day Trail* by J. H. McCulloch. In the first chapters this is a more convincing book than *The Homesteaders*. Mr. McCulloch has a clear, direct, and unobtrusive journalistic style which makes possible a fine visual clarity for his scenes as long as he stays somewhere near the probable. His story of how he, a famous Vancouver surgeon, threatened by a nervous breakdown, goes up into the Cariboo country to take over for the summer the practice of another doctor, seems transparently truthful. Then he walks right into a treasure-island story and a perfect beauty of a girl. I'm willing to believe in the girl, but the dying prospector with his pile of nuggets and mysterious map, and the pock-marked villain who keeps taking pot-shots at our hero shake my early faith in Mr. McCulloch's veracity. He does his best, however, to keep our minds off unsettling matters by taking up with an Indian outlaw, who gives us diverting and entertaining lessons in woodcraft and animal-lore. But not even the presence of Gun-a-noot can make me believe in the fantastic last chapters.

Maysie Johnston's *Beauty not Complete* is a curious book, and by far the closest to reality of the four stories which I am considering. It falls definitely into two parts. The first is the story of Janice (Muggsie) Ellesmere's childhood in Port Arthur from about the beginning of the century. The second is of her later girlhood in England until her marriage just before the War. Each part has its merits, but they are not the same ones. The first gives the impression of being based on vivid and humorous reminiscence. Presumably it is autobiographical. It contains dozens of clearly realized scenes and much entertaining domestic conversation, but

no development of plot. In fact there appears to be no attempt at a plot. We seem to be looking at an unarranged but interesting picture-album of childhood. A few amusing episodes are elaborated for their own sake, as for example the visit of the Dulminster boys' choir to Port Arthur and Muggsie's last day at her school in Toronto. In sharp contrast to these vivid, humorous, and unorganized Canadian scenes, is the second part. Here at last we find a developed, if somewhat conventional, plot culminating in Janice's marriage to an officer of the British army on the very day before the outbreak of war. Obviously a sequel is to be expected, especially when we remember that the faithful Buster back in Port Arthur knows more than his share about aviation. Presumably Maysie Johnston will next write a war novel. I prophesy that it will be considerably better than average.

Bertram Brooker's *Think of the Earth* may perhaps be classed somewhat arbitrarily with the romances, for it displays the romantic affection for the mysterious and extraordinary. Indeed, as a painter, critic, dramatist, and now for the first time as a novelist, Mr. Brooker seems consistently and temperamentally to prefer the esoteric to the traditional or the widely popular. *Think of the Earth* is the story of Tavistock, a sensitive and meditative man who has travelled far in search of the unattainable, and at last comes to a Manitoba town. The mystery of human life torments him until he is nearly mad. Blake, Keats, Dostoievsky, and the darker sayings of the Bible provide him with starting points for troubled speculation on the nature of good and evil. How may man recover his primitive innocence? Not by adding to good and subtracting from evil, but by denying the false and pernicious dualism. In his bewildered mind life and death, time and eternity, good and evil, blend and blur so that he can contemplate even murder with a serene belief in his own innocence. Perhaps such a crime would at last show the world how chimerical are these moral concepts. Just when we expect a virtuous murder, however, Tavistock's mania fades, exorcised by love and a glimpse of death. He is reconciled at last to the matter-of-fact world.

> **Thou art a dreaming thing,**
> **A fever of thyself: think of the earth.**

This conclusion, in the very nature of the case, comes somewhat as an anti-climax. Nor is the principal action, the one in Tavistock's mind, completed very convincingly. Nevertheless, the author has

not chosen an easy subject, and he may be excused for falling short of so difficult a goal. In one respect at least he has succeeded admirably, in suggesting the background for the story, a crude Manitoba town of thirty years ago. Some of the description is remarkably clear, notably in the fifth chapter.

These five romances are widely different; three others, of definitely secondary quality, have all the same theme, and so a representative interest: *Rainbow at Night* by Mary Bonner, *The Eyes of the Gull* by Margaret Duley, and *The Wife Traders* by Arthur Stringer. The common theme is how the sophisticated man from the big city, in the first two books an artist, in the third an explorer, finds true love for a short time with a primitive girl, and of course without oppressive institutional sanctions. This interrelation of primitivism with erotic longing is plainly nothing new, being at least as old as the seventeenth century in English literature. For this reason the south seas, so unspoiled by Puritan taboos (yet the place of origin of the very word) have had their charm for the uncurbed imagination. The cockney romantic has always longed for some place east of Suez. This traditional association of the far away and the amatory may perhaps explain the common Canadian belief that the word exotic is a synonym for voluptuous. The farther away from home the more delightfully wicked. But our writers this year find their primitive dream-world without journeying very far, in fishing villages of Nova Scotia, Newfoundland, and Labrador. In the case of all three novels the characterization is sketchy and the plot perfunctory, though Mr. Stringer with Hollywood in mind has added a few melodramatic incidents which should win some director's favour.

No historical romances seem to have been written this year. The nearest thing to that type is *Down the Dark Alley* by B. W. Sinclair, a story of the brave days of old, those spacious times less than ten years ago when no one had heard of Hitler or the depression, when the Volstead Act was making the fortunes of American gangsters and Canadian exporters, and when Mr. Coolidge was in the White House and all was well with Wall Street. The scene of the novel is Vancouver and along the Californian coast, and the characters all have some connection with rum-running. But the reader need not anticipate anything low. He will not be kept in the company of hi-jackers, racketeers, and murderers, nor made to give the password and present his card at the bootlegger's. Rather,

Mr. Sinclair will admit him to some of the best society of Vancouver, which grew rich and became best society by the simple and legal process of shipping mountain dew from the bonded warehouses of that city to the runners off the Californian coast. Apparently only after this stage, and within the boundaries of the United States, were operations conducted on a questionable social and ethical level. Mr. Sinclair's characters are all eminently respectable. The plot of the novel is slight, and not very successfully developed. Our young hero has been defrauded of his inheritance by his step-father; so with youthful determination he fits out a sturdy boat, saves every thousand-dollar bill until he can afford a lawyer, and then sues the old peculator. But we have been told from the first that the step-father dares not face a court to answer for his breach of trust. So the judicial decision which is the climax of the action is only after, not because of, the events. Yet the book has its attractions: some amusing conversation, occasional fairly vivid impressions of Vancouver, and, most important in a romance, the feeling of living in a pleasant and good-natured world where it is so easy to make a hundred thousand dollars.

Stormalong Gert by Martha Thomas is another story of romantic adventure involving ships and the smuggling of liquor. But apparently down in Nova Scotia there were people who disapproved of the business. Captain Gertrude Tancher was one of them. She, the redoubtable and masterful skipper of a salt-banker, had a treacherous mate and partner (I don't mean husband) who schemed to get rid of her one dark and stormy night and turn her honest ship into a rum-runner. But fortunately Gert also had a sly old father, Captain Roxy, who knew more than would appear and arrived at just the right time. He saves the book as well as his sea-faring daughter. The plot is not very clearly developed; the sentimental secondary theme about Gert's grand-daughter is trite; but the unconventional talk and antics of the wily octogenarian keep one amused throughout. Captain Roxy is probably the best broadly comic character in this year's fiction.

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We turn now to the writers of those animal-stories and books of nature-lore with a sufficient element of fiction to justify their inclusion in the present essay. Of these the most important is Grey Owl, the Indian and former trapper whose fourth volume,

Tales of an Empty Cabin, is one of the best books of the year. It is in three sections; the first includes the story of the filial piety of two Indian boys, reminiscences of an old hunter who had seen the changes of seventy years on the plains, an account of a visit to a remote Indian village, the tall stories of that cheerful and ingenious liar, Red Landreville, an interesting defence of *Hiawatha* and the novels of Fenimore Cooper as essentially true to Indian life, essays on comfort and hardship contrasting the standards of the wilderness and of civilization, and a chapter attempting to analyse the Canadian attitude to those vast areas of the north which make our country more than a narrow strip edging the United States, yet of which we are either negligent or ashamed. After these varied tales and essays, the second and third sections are more unified. The second describes humorously and affectionately an imaginary journey down the Mississauga River with friends of former days. But enthusiastic readers of Grey Owl's earlier books will probably be most pleased with the last part, where again he tells about the beavers who built their lodge in his living-room, the moose who meditates by his door, and his other friendly and interesting neighbours in the Prince Albert National Park.

Much has been written in praise of Grey Owl's prose style, and rightly. He has an unusually copious and varied vocabulary. This Indian who appears before his audiences in buckskin and feathers possesses a remarkably large stock of words of Latin origin, which he uses with admirable precision and effect. It would be interesting if he would tell us how he developed this vocabulary and style. One is sometimes startled by his literary references. He has humour, imagination, and an eye for significant detail. Often he writes with obvious zest, delighted at the power of expression he finds at his command. Besides, as a critic of modern society he makes just and shrewd observations. He has something to say, and he says it well. After this sincere praise I hope it will not appear ungracious to comment on two inferior passages in his book. In the first chapter he seems deliberately and self-consciously imaginative, sometimes using remote similes, opening successive sentences with "and" (that stock device for pretentious gravity), verging toward sentimentality, in short, trying to be what enthusiastic critics have called him in praise, a writer of "poetic-prose." Also one may object to the eighth chapter, the collection of wolf-stories, which was evidently printed directly from the manuscript

of a public lecture. No doubt it was an entertaining lecture, but in cool prose, without the speaker's voice and manner, the jokes seem rather ordinary and irritatingly frequent. It should be added that the rest of the book is full of admirable humorous passages. It is to be hoped, then, that Grey Owl's deserved reputation as a lecturer and uncritical talk about our prose-poet will not endanger his excellent style.

Disciples of Grey Owl, in what may be called the beaver school of Canadian literature, have published several books in the last year. Harper Cory, author of *Grey Owl and the Beaver* has two more volumes to his name: *Wild Life Ways*, a collection of four stories for children which have already been published separately, and *Lovable Beasts*, a revised, abbreviated, and cheaper edition of an earlier volume, nicely illustrated with line-drawings by W. N. Parker. Mr. Cory's method, and a good one, is to collect as much information as possible about the life-history, habits, temperament, enemies, and prey of his subject, and then to imagine a series of adventures which will make use of this information. The result is a collection of short picaresque stories about the animal-hero. One slight objection—perhaps a layman may be permitted to question the title of the second book. The porcupine, for example, who in the first few pages kills a lynx and blinds a mink I should hardly have called lovable.

Kenneth Conibear, whose *North Land Footprints* "received the enthusiastic approval of Grey Owl," has been both a trapper and a Rhodes scholar. He is not only a naturalist with practical experience, but something of a scientist, a story-teller, and a propagandist against the cruelty of his former occupation. His book is in four parts: "The Coming of the Beaver," "The Rising of the Water," "The Coming of Man," and "The Coming of Fear." The beavers, by damming a river and raising the level of Little Bent Tree Lake, disturb the economic balance for all the animals in the locality. The writer shows us the effect of such factors as the level of the water or the recurrence of the ten-year plague among the rabbits, upon the community, without being didactic or abandoning his principle of keeping his narrative on the level of the animal's experience. By the time the trappers discover the lake, our understanding and sympathy is with the proposed victims. The men seem like wanton, treacherous, and stupid intruders. However, they try an experiment to see if the fear of man is an acquired

characteristic. How they lose and regain the trust of their forest neighbours anyone who enjoys animal stories will prefer to discover for himself.

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Only two Canadian detective stories have reached me: *The Fixer* by M. B. Dix and *The Tangled Miracle* by Huxley Herne. Neither writer uses the Canadian scene. Mr. Dix keeps to classic ground, Scotland Yard and Whitechapel. Huxley Herne creates a new setting, the temple in Connecticut of the latest spiritualist cult. *The Fixer* is a good thriller to read, but like most stories of this class it must not be examined too critically. Unabashed melodrama is Mr. Dix's forte. In the first chapter the knife-pierced corpse falls out of a taxi at the very entrance of Scotland Yard. Near the end our hero and heroine lie bound and helpless in the deserted mill while the leering villain toys with a meat-axe. And in the intervening chapters the debonair amateur detective tries in vain to hunt down the Fixer, the master-mind of crime in London. When he is discovered we are apt to be as disappointed as the sleuth is surprised. But perhaps even master minds appear rather ordinary.

In *The Tangled Miracle* the problem is what happened to the high-priestess of American Assumptionism. It had been prophesied that she would be taken up to heaven. The newspapers were trumpeting the expected miracle. Then she disappeared without trace. There are good scenes in the book, but my difficulty was that I just did not care what had happened to the missing charlatan. Anybody was welcome, as far as I was concerned, to kill all the members of the cult and a few of the journalists besides. We could get on without them. They never would be missed.

I have space to mention only a few of the books for children and adolescents. Girls will, no doubt, be delighted with L. M. Montgomery's new book, *Anne of Windy Poplars*. Anne retires chronologically from her marital House of Dreams to maidenhood, to become a high-school principal and a fine influence down on The Island. She does more good deeds than a Boy Scout, and spends her spare time writing whimsies to Gilbert Blythe about pixies, dryads, and the land of to-morrow. "And it will be moonlight in Lover's Lane and on the Lake of Shining Waters and the old Haunted Wood and Violet Vale. There should be fairy dances on the hills to-night." With such an imagination Anne should be a great Canadian poetess.

Marshall Saunders, whose *Beautiful Joe* has become a classic for children, has this year published *"Boy" the Wandering Dog*. Boy is a dog only in outer appearance. He discusses such subjects as prohibition, the theatre, and modern education. He is a busy reformer and an amateur psychologist. No doubt children will not be very critical, but this anthropomorphic animal-story, lacking the satiric point of the fable and the realism of Grey Owl's kind of observation, seems to fall between two possibles. Boy is neither canine nor human. If he were either he would be more interesting.

An excellent historical book for boys is *A Treasure Ship of Old Quebec* by Ethel Hume Bennett. It is indeed an entertaining combination of a novel, a guide to Quebec City, a history of French Canada, a treasure hunt, and an introduction to methods of historical research. Four intelligent youngsters who know their early Canadian history spend a summer in Quebec, looking for places of interest, and hunting down some missing family documents. Research for a Ph.D. should be sport for them after such training. Another historical novel, but intended for girls, has already achieved substantial success. *Susannah, a Little Girl with the Mounties* by Muriel Denison is to be filmed by Hollywood. The book deserves its success. It is admirably contrived to provide exactly what a producer would want: a whole troupe of Mounties, assorted scenes from the old Western frontier, an outlaw to be "got," a love-story, a mysterious young man who turns out to be an earl, a visit to Queen Victoria's Jubilee, and a central rôle to be reserved for a mischievous, curly-haired wonder-child, the favourite actress of America's millions, Shirley Temple. The book is intended especially for girls of eight to twelve years, but should also delight Miss Temple's older admirers.

Two more books for children must be mentioned. *Pony Tracks* by Elizabeth Sprigge is a pleasant and instructive story about the kind of English children who are taught to ride before they can walk. It should particularly please the progeny of wealthy Anglo-Canadians. Finally, for the entertainment of the very youngest patrons of our national literature, especially those who insist that their parents or any visitor read a favourite story five times in succession, I recommend *Miss Carlotta* by Lionel Reid. The text is short and the amusing illustrations in three colours by R. Denison are worth looking at several times.

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The usual distinction between the two forms of fiction, novel and short story, is reasonably clear. The latter is a quarter the length of the novel, or less, is simple rather than complex in structure, demands economy of treatment, and develops a single theme or impression. Like the novel or drama it has a beginning, a complication, and a conclusion. Frequently like the epigram it is pointed, concise, and reserves its best effects for the end.

Among Canadian writers of the short story first place is generally conceded to Morley Callaghan, whose collected volume *Now That April's Here* was published during our period. He is as well known in the United States as in Canada. Some of these stories have previously appeared in such widely different magazines as *Scribner's*, the *Atlantic*, *Red Book*, and *Esquire*. Critical pronouncements on his writing have become increasingly eulogistic, glancing only shyly at his deficiencies. Yet after reading the thirty-five stories of the recent collection I was impressed by the strange, and apparently self-imposed, limitations of his art as to subject, form, and style.

His merits are both considerable and obvious. He would show us his world as he sees it, a drab, unheroic place, inhabited by people without wealth or security, young couples still unsure of each other, older ones who have hoped for more than they have achieved, perplexed adolescents, living on the edge of poverty, on shabby streets, in cheap rooming-houses, loitering under street lamps. Concern for the more unpleasant aspects of modern life has been so rare in Canadian fiction, at least this year, that we may be grateful to Morley Callaghan for helping to redress the balance. He is particularly interested in the temperamental adjustments to be made before two persons can live together happily, and the way poverty complicates the problem, causing emotional instability. Hence the strange habit his men and women have of breaking out into sudden quarrelling.

Yet one may wonder whether he does his chosen people justice. He allows them no sense of humour, no amusements, no intellectual interests. Although many of them are victims of the depression, they have no political opinions. So far as I can remember, they do not even read the papers, or go to the movies, or listen to the radio, or wonder who will win the hockey game, in which they differ from the great majority of Mr. Callaghan's fellow-citizens. In short, they are admirably drawn from their author's sombre and prolific imagination, and may awaken our pity, but they are only

partly true to actual life in their social class. Sometimes they seem like automatons following an arranged pattern of action in a dream-world.

This pattern of action is not the traditional one for the short story. Mr. Callaghan eschews the conventional elements of suspense and surprise in his plots. He never has a flashing conclusion. On the contrary, he adopts a mannerism of ending his stories on the ostentatiously simple, sombre, and sad. Now the quiet conclusion may be magnificently effective when it is in contrast to what has preceded, or when it is the proper expression of emotion too great for any but the simplest words. But when the author keeps his story as near as possible to a dead level throughout, and writes always in a deliberately even and ultra-simple style, the usual concluding effect is avoided and nothing is gained in its place except an impression of monotony. This is admirable occasionally, but not in a dozen successive stories.

Besides, Mr. Callaghan seems occasionally as much attracted by what is trivial, or merely possible, as by what is serious and significant. That fine story "The Sick Call" will illustrate the serious and significant. The great themes of love, death, and the soul's welfare are implicit in the little drama enacted by husband and priest beside the sick wife's bed. It not only could happen, but it is worth recording. The story after which the volume is named will illustrate the deliberately trivial and silly-simple. Two American "boys" in Paris are always seen together, doing everything in unison like a comic pair in a vaudeville act. But finally they quarrel about the woman they have been keeping, and separate. Here is the piteous last paragraph:

> The day Johnny left Paris it rained and it was cold again, sitting in the café in the evening. There had been only one really good week in April. The boys always used to sit at the cafés without their hats on, their hair brushed nicely. This evening Charles had to go home and get his overcoat and the big black hat he had bought in America. Sitting alone at his table in the cool evening, his overcoat wrapped about him, and the black hat on, he did not look the same at all. It was the first time he had worn the hat in France.

There is your story, partly copied from life, partly from vaudeville, yet trifling, and nothing but the lavish waste of superb genius could make it anything else but trifling. One wishes that Mr. Callaghan would not waste so much of his own considerable genius on such intractable material. There are fine things in this volume: "An

Old Quarrel," "The Shining Red Apple," "Timothy Harshaw's Flute," "The Young Priest," "Lunch Counter," and others; but if there is one thing sure it is that in *Now That April's Here* the author, for various reasons, has not yet achieved his full potential growth as a writer. We shall expect even better things when May follows.

Several other collections of short stories have come to hand: *Fiction* published by the Writers' Club of Toronto, *Selected Short Stories* from the *Canadian Magazine*, and the small group in Bertram Brooker's *Yearbook of the Arts in Canada*. The first of these volumes was the gratifying result of an experiment to see what undiscovered talent might be evoked by a competition, with publication of the best work as the prize. The judges were agreed about two of the contributions only: "Come Ye Apart" by Joyce Marshall, the meditations of a priest and of a girl just leaving convent-school, after the manner of Virginia Woolf, and "The Last Night" by Frances O'Neill, the final thoughts of a woman who had murdered her lover and was to be hanged. I would also mention from among these not overly cheerful stories: "Drunken" by C. H. Brown, the alcoholic stream of consciousness of a starving beggar, and "Faithful" by Elton Johnson, the ironic story of the wife who discovered something by her young husband's coffin which was not true. The collection from the *Canadian Magazine* comprises twenty stories of widely different theme and treatment, ranging from the comic to the macabre. Among those in the main tradition of the short story may be noticed: "This Man Knew" by Charles Booth, about a former actress in Victorian melodrama who learned that life sometimes imitates art, and "A Matter of Principle" by Leslie McFarlane, about a hangman who kept his business secret from his best friend until they met on the scaffold. In Bertram Brooker's volume the average of excellence is high. There are included Morley Callaghan's "Sick Call;" Mazo De La Roche's study of a Scottish family up to London for the King's Jubilee; Luella Creighton's story of the dumpy school-teacher who married the farmer to reform him and failed; J. E. McDougall's dramatic monologue by the rooming-house keeper telling about the woman who disgraced that respectable house by going on relief; John Fisher's representative case-history showing how easily the silly adolescent may graduate from poolroom to police morgue; and Mary Quayle Innis's ironic and sympathetic sketch of poverty spending an afternoon's holiday amid the splendours of a departmental store. As these

summary references will show, our writers of the short story do not deal often in jolly subjects and happy endings. They are as fond of the starkly realistic as our novelists are of the romantic.

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The QUARTERLY is including in the bibliography this year a few books by authors who are not Canadian but who use the Canadian scene. Most of these are Americans who have spent a considerable amount of time in this country. Without exception they write about our frontier, not our cities, either the present frontier in the Far North or the earlier ones elsewhere. Also without exception their theme is adventure. The reason is not far to seek. The last American frontier was engulfed by an expanding population more than forty years ago. A journey for which the Conestoga waggoner required a week the touring American family can now make between coca-colas, and not a corner of the Republic remains unexplored. Writers of adventure on the frontier must go further afield. So the western story has become the northern story, with a Mountie, an outlaw, a girl, and a gold-mine as the four elements. The outlaw in this year's quota is either a good man unjustly accused, or a villain named Snade, Slade, Quade, or McCabe. The only distinctions to be drawn are between stories of the present and the past, and between books for children and for adults—of the kind who never grow old.

Four of the latter sort may be mentioned briefly. *Grubstake Gold* by James Hendryx is about an American journalist who absorbs atmosphere and booze in the Yukon, finds gold, escapes the villains, and marries the boss's daughter. *Paradise Trail* by William Mowery has another combination of the stock elements: a hero wrongly accused of murder, a cache of gold-dust guarded by a skeleton, a girl, a villain who has designs on the three previously mentioned items (not counting the skeleton), a Mountie, and a new crisis on every fifth page. The style is considerably better than average. In *The River of Skulls* by George Marsh the elements of the plot are about the same, but there are more complications and more corpses scattered over the scenery, this time of Ungava. Somewhat different is *Corporal Corey* by Jack O'Brien, which records the experiences of a recruit in the R.C.M.P. There is an informative account of his training and a convincing description of several adventures, including the pursuit of an outlaw across northern snows.

The books intended for younger readers are for the most part historical and describe the former Canadian frontiers. Two are in their way excellent: *Red Robes* by Father Neil Boyton, and *Sword of the Wilderness* by Elizabeth Coatsworth. *Red Robes* is the story of young Jacques Bourdon, who runs away from Quebec and after many adventures joins Saint John Brébeuf in Huronia just before the coming of the Iroquois. The book is intended particularly for Roman Catholic boys, but will be fascinating, if not completely comprehensible, to others too. *Sword of the Wilderness* is the simply written and vivid story of what frequently happened in seventeenth-century New England: a sudden Indian raid, the carrying off of prisoners, and, after unpredictable experiences in the native encampments or in Quebec, escape or ransom. The book is based on numerous records of similar adventure, of which the most famous is probably Mary Rowlandson's *Narrative*. The Canadian scene is used only in the latter part. Less convincing is *Drums in the Forest* by Allan Dwight, another book of the same period. A French boy finds himself indentured to a traitor in New France, escapes from his master, makes a grand tour of the wilderness falling in with Hurons, tribes of the plains, and Iroquois, and finally assists Frotenac in repulsing Sir William Phips's attack on Quebec. The book is apparently founded on contemporary documents but hardly comes to life. Sally Maitland in *A Little Maid of Quebec* by Alice Curtis also does her part toward saving that much besieged city, this time from Benedict Arnold. Against the background of the American invasion there are nice peaceable adventures with a little Indian girl, calculated to please little maids seven to twelve years of age. For somewhat older boys there is *War Paint* by F. V. Morley, a story about two American youths in command of a trading ship about 1806, who, after numerous adventures in England and on the sea, are wrecked on the British Columbian coast and have a bad time with the Indians. A boy, I imagine, would not mind that the structure is episodic with too many adventures in too many places. The Canadian scene, incidentally, is used in only a third of the book.

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In conclusion it may be asserted that 1936 has not been a very remarkable year for Canadian fiction. There have been interesting, well-written novels published, yet it is possible that none of them will be generally read even by Canadians a century from now,

though two or three deserve such permanence. By that standard only one English novel of 1836 was worth while, *Pickwick Papers*, and there is no Canadian Dickens in sight. Yet fiction now as then may properly be judged by less exclusive and problematical standards. Part of its business is to give immediate and general pleasure, to suit a contemporary public. At this level it is a kind of journalism, entertainment for a day, not for next century. As such our fiction fares much better for there have been a considerable number of novels published in the last year which should suit the popular taste. Yet apparently the popular taste is somewhat limited if one may judge by the curious omissions from the year's total production. Only sentimental and utopian novelists and readers seem to care about our social problems. The idea that the writing of fiction is an art involving the imposition of aesthetic form upon the raw material of life and the derivation of significance from the welter of events, has not seriously affected our sturdy belief that a novel is a series of incidents which hold our attention by making us wonder what will happen next. Most notably, not one of our novelists this year has been concerned with normal, contemporary, Canadian life as lived in actual cities or on actual farms of this country. Frederick Niven's scene is Edinburgh; Mazo De La Roche's, Jalna; and Ralph Connor's, Utopia. Maysie Johnston gives us clear glimpses of a Canadian town, but as of thirty years ago. We have excellent accounts of the normal life of Canadian beavers and bears, but not of men and women. The writers of the short story, to be sure, come nearer to the local scene, though some of them are apt to find their norm of experience in the life and opinions of a hangman. Even Morley Callaghan, no matter what may be thought about the representative quality of his characters, can hardly be said to bring into imaginative focus the city in which he lives, or any other city, as the background for his stories. In a national literature there is room for many subjects and many methods, but this lack of concern for the local scene and for average people is to be deplored. When there are rather fewer romances about some unlocated land of heart's desire, and more homely, realistic descriptions of Canadian places and people, our literature will be in a healthier state.

III. DRAMA (List V)

W. S. Milne

This year's crop of Canadian plays* seems to rise to a higher technical level than that of 1935. As formerly, the one-act play is in an overwhelming majority, perhaps because the Dominion Drama Festivals are still the chief means of obtaining a production for new Canadian plays, and as yet there is no place in these for full-length works. Furthermore, a producing group presenting an untried play by a comparatively unknown author is taking a considerable risk as far as the box-office is concerned. This risk is reduced when the experiment is confined to a single item in a bill of one-acters, the other constituents of which may be plays by authors likely to appeal to the particular public of that group. As long, then, as Canadian authors find that they have more chance of having one-act plays presented than full-length efforts, they will very naturally confine themselves to the shorter form. In some respects this is a pity, because the one-act play has practically no place in the professional theatre to-day, and as long as playwrights are dependent on the tender mercies of amateur production, they will continue to write within the scope of the society with which they are in closest touch.

I do not wish, however, to be understood as disparaging the one-act form. The one-act play makes heavy demands on its practitioners, and can be a perfect artistic whole in its own right. Experience gained in this form develops sureness of dramatic touch, economy of means, singleness of effect; these are all admirable qualities, and many successful full-length plays would be improved by the possession of them.

In view of the fact that plays, unlike novels or poems or any other literary forms, have not reached completion until they have been produced before an audience, this survey has attempted to include all Canadian plays produced for the first time during 1936, whether they have been published or not. Only one full-length play has achieved professional production, *Whiteoaks*, the dramatization of the Jalna family undertaken by Miss De La Roche

*The Canadian Playwright Series of one-act plays includes a Guignol piece by Mr. Milne. *The Lampshade* is theatrically effective, and the author's understanding of the technical aspects of production is very apparent. Although the opening lines are a little laboured, Mr. Milne quickly succeeds in establishing a genuine atmosphere of horror and suspense. We regret that he found it necessary to change his ending and to add an anti-climax to a first-class curtain.
[Editor's Note]

herself, the first Canadian play to be presented on the London stage. It is a competent presentation of some of the chief characters from the novels, but strength of characterization is accompanied by weakness of plot (a weakness more evident in Miss De La Roche's play than in her novels): *Whiteoaks* is scarcely a creative contribution to our native drama. "Moon over Mulberry Street," by Nicholas Cosentino, was mentioned in last year's survey, but it had not yet been produced in Canada, nor was any copy available. Since then, the New York company has brought the play here, and disclosed it as a comedy-melodrama of New York Italian life, with vivid characterizations, but relying for its appeal chiefly on well-tried devices and stock situations. *You Can't Do That*, by William Irvine, also mentioned previously, has now been published. On re-reading it, I am still of opinion that this is a very important addition to our drama.

The outstanding full-length play of the year seems to be "The Betrayal" by Father G. N. Dowsett, a noble treatment of a great theme. This play was presented by the Ottawa Little Theatre, and has been bought for New York production by Harrison Grey Fiske. It tells, in poetic and somewhat mannered prose, the story of Gethsemane and the two trials of Christ. Jesus is represented on the stage, but the whole thing is reverently handled, and it possesses dramatic value apart from the overwhelming force of its protagonist. Father Dowsett has another play, "Powers Within," in which the pros and cons of spiritualism and demonism are effectively presented in a well-constructed fable. The characters are more or less stock comedy types, convincingly and amusingly portrayed with a sure grip of their dramatic potentialities. The action is exciting enough for the movies, and the play is never submerged by its intellectual content.

Another full-length play of great merit is "Lion's Wife," by John Bruce Cowan. This is a treatment of the Carlyles, and particularly Jane Welsh, done in the chronicle manner, which rings true to its originals. Such characters as Mill, Masson, Mazzini, Rogers, Robertson, Baring the banker, and half a dozen more are given convincing vitality, and smoothly woven into six effective episodes, the best of which is probably that concerned with Mill's loss of the manuscript of Carlyle's *French Revolution*.

The biographical trend finds further illustration in Stephanie Jarvis's beautiful and naïve play of St. Catherine, "Lady of Siena."

The same reverence, sincerity, and simplicity characterizes her "Saints of Canada," which retells the story of Brébeuf and Lalemant. She has also another full-length play, a Nativity, "Child of Grace," and two short plays, one of which gives a surprisingly modern version of Browning's "The Boy and the Angel." Miss Jarvis's work has always the distinction that comes from absolute sincerity and high spiritual quality, but one cannot help feeling that she is forcing her genuine gift.

Two novelties of widely different sorts are "Iphigenia at Aulis" by Louis MacKay and "Murder Pattern" by Herman Voaden. The first is an attempt, not unsuccessful, to put one of the most famous murder-cases of ancient literature into matter-of-fact modern prose while preserving its classical setting. The other takes a murder from the newspaper files, and by means of narrators, symbolic figures, expressionistic staging and lighting, and other non-naturalistic devices, lifts it to a high level of tragic beauty. It is essentially a producer's play, and the play of one producer, Herman Voaden. When it was presented in the Central Ontario Regional of the Dominion Drama Festival, the conservative English adjudicator's reaction was one of complete bewilderment. It is, however, a notable contribution to our native theatre, none the worse for being unorthodox.

The other full-length plays may be quickly considered. "Guest of Honor," by Lois Reynolds, is a merry farce with a delightful part for a young actor who specializes in charm. "The Greater Victory," by E. J. Thorlakson, is a sincere but somewhat indigestible play dealing with the tragedy of divided allegiance in a Canadian-German family during the Great War. Grace Helen Mowat's "The Unguarded Border" is a good enough play of its type, but rather trite of plot and stereotyped in its characterization: in a word, it belongs to the Parish-hall school.

Coming to the one-act plays, one finds them falling into several clearly defined subject-groups. There are those dealing with the depression, and labour problems of one sort or another; there are the anti-war plays; there are plays on historical themes; several frankly religious; a few dealing with supernatural and other horrors; a handful of fantasies; and a miscellany that includes children's plays, educational plays, radio and revue sketches. There seem to be fewer published one-act plays this year than last. Of these, perhaps the most playable is a merry little farce, *Courage, Mr.*

Greene, by James P. Ferguson, dealing with that most effective character, the worm that turns; in this case, a henpecked husband and underpaid *employé* is moved to successful mutiny by a sympathetic burglar. W. Eric Harris has two plays, *Such Harmony*, and *Twenty-five Cents*, both topical efforts. The second of these won the Bessborough Trophy and the award for the best Canadian play in last year's Dominion Drama Festival. It is a picture of the disintegration of a working-man's family as a result of the depression, and piles on the gloom with a lavish hand. The best feature is the naturalness of the dialogue. The other is a socialistic pamphlet play, with rather unbelievable characters, an indeterminate ending, and a generally unconvincing atmosphere.

The best of the topical plays is "Relief," by M. Evans Bicknell. It is a story of crop failures on a Western farm, quietly and convincingly written, although exception might be taken to the belated arrival of aid just as the father shoots himself, as verging on melodrama rather than tragedy. Another fine effort is Wilfred Werry's "Breakfast"—also a depression play, but with, remarkably enough, a lifting of the gloom at the end. The author makes use of an expressionistic "voice," but not, one feels, because he could not have solved the problem with more conventional craftsmanship.

Two very impressive and powerful anti-war plays are: "Winner Take Nothing" by Archie MacCorkindale, and "Death Shall Not Reign" by Raymond Card. The first has a large cast, full of familiar types, recognizably and humorously portrayed, and its avoidance of solemnity makes it much more stimulating than are most peace plays. Mr. Card's is a poetic plea for peace, presented in rich and often memorable verse, interspersed with sardonically humorous prose monologues. It is distinctly worth production, preferably by a director capable of "stylized" effects in the handling of crowds.

In the realm of fantasy, Douglas Bankier begins to fulfil his promise of last year with "See the Earth First," a smoothly written comedy of the future of education by means of international air cruises. It is rather in the style of Sydney Box, and should make a good Drama Festival entry. "1976" is another fantasy of the future, by Roy Daniells, depicting the complications incident to state- and science-controlled life, in broadly comic fashion. How a Pollyanna drove a devil back to the shelter of hell, is the original theme of a thoroughly amusing fantastic comedy, "The Lucky

Devil," by Joseph Schull. Perhaps the most original combination of fun and fantasy on this year's list is "The Dragons of Kent," by Gwen Pharis, which does not suffer by comparison with Kenneth Grahame's *Reluctant Dragon*. Miss Pharis's play was written for radio presentation, but is essentially a stage piece. She is the author of a number of excellent radio dramatizations of biographical material for the University of Alberta, produced over station CKUA in a series, "New Lamps for Old." They strike one as infinitely better than anything of the sort heard over Eastern stations.

From fantasy to grim realism is a tempting step. Louis MacKay, in "Death of a Cat," sets his bloody deed against an Ontario background; he presents his two characters quietly and subtly, and the play builds up, disclosing character as it goes, to a definite climax of horror. "L-45," by Jack Irving Schulman, handles the worn theme of a group of contrasting characters gathered together to await imminent death—this time in the ward-room of a rammed submarine. The strength of the subject is matched by that of the language. It is an effective play, but not for every audience. For sheer sadistic horror, W. C. Hancock's "We've Won" takes the first place, if not disqualified on the ground of its amazing similarity to an earlier thriller, *Sabotage*.

Another play in which the horror element is present is "Her Affairs in Order," by Mada Gage Bolton, but here it is properly subordinated to strong characterization and a tragic plot. It is the story of a woman who, having killed a man ten years before to save her sister, is freed from her life-sentence to return home and die of cancer. The unfolding of her motive for the murder and the effect of the disclosure on the other characters make a very engrossing play. It is remarkable, too, in that all the characters are women. "Her Affairs in Order" was one of the prize-winners in the 1936 International One-Act Play competition, which assures it a London production. Miss Bolton has another fine effort in "The Eighth Square," in which the theme of euthanasia is interwoven with a reading from *Alice Through the Looking Glass*. It is a sincere and tender piece, with the implicit pathos held well in check, and a note of exultation at the end.

Rural comedy is represented by "Cromwell's Chair," by Muriel Thompson. The characters seem to have stepped out of the Brontës' Yorkshire, and possess something of the delightful flavour

found in such a play as *The Poacher*. The plot, however, seems to have been taken from Harold Brighouse's *The Oak Settle*. A much better play—better because drawn from a less hackneyed source, so that the piece is full of detail observed at first-hand rather than collected in the what-not shop of literary tradition—is "The Departure," by Edna Staebler. This is an exquisite picture of Mennonite farm-folk in the Kitchener region, charming and sincere throughout. There is just enough suggestion of dialect to create the right feeling without allowing the lines to degenerate into a phonetic puzzle. This is a notable contribution to our literature. Another very definitely Canadian play is Reby Edmond's "The Careless Warrior," a comedy in a West-coast Indian setting, with vivid possibilities for picturesque staging and "stylized" production.

Here one may be permitted the usual digression on what constitutes a "Canadian" play. According to the regulations on which is based the awarding of the Sir Barry Jackson trophy in the finals of the Dominion Drama Festival, a Canadian play is one written by a British subject domiciled in Canada. It will be noted that there is no stipulation that the play shall have a Canadian theme or locale. This is entirely right, for any insistence on *local* local colour would inevitably bring its spate of place-names and mounties and dialect, and references to the great open spaces and the strong heroic North. Naturally Canadians generally write better plays when they write of their own surroundings, than when they toy with parts unknown, or at best apprehended at second-hand through the medium of literary tradition—or Hollywood convention. In Canada, however, any discussion of the topic is sooner or later obscured by self-conscious nonsense about "creating a Canadian drama" or being "racy of the soil" or "expressing the spirit of Canada's Great North Land," or a similar catch-phrase. For some reason authors imbued with the desire to write plays that shall be Canadian in the narrow sense, always seem to feel that Canada does not include Montreal, Ottawa, Toronto, Winnipeg, and Vancouver. The sort of Canadian life that has been most neglected by our playwrights is the everyday existence of tolerably well-educated, more or less civilized, comfortable, well-dressed security such as one will find in any Canadian city. The Meredithian definition of comedy presupposes such a background, and we have had little comedy in Canadian drama that would satisfy Meredith's canons. Some playwrights have expressed to me their fear that if

they write such plays they will simply be falling into the tradition of English light comedy. They will, if they write plays according to the pattern followed by some established English playwright; not if they write perceptively of the life of which they are a part. We are not so Cowardly as all that!

The best Canadian children's play I have yet come across is Lady Tweedsmuir's *Christmas Time*. It has a sort of Dickensian quality, as all good Christmas plays should. Miss Sophonisba Grim, whom one critic describes as "the vinegary essence of all miserly ancient aunts," is the central figure, and, of course, she does the noble thing in the end. Children should revel in this. "Rhymes of a Little Nursery," by Frances Ebbs-Canavan, is a very charming playlet in verse and could be done by young children, who would love it. Grown-ups, especially those properly brought up—that is to say, on "Alice" and "The Hunting of the Snark"—would love it too.

As one looks over the pile of manuscripts and published plays submitted for review—there were considerably over a hundred of them—one notices how many are contest winners of one sort or another. There were sixteen plays by Canadians presented in last year's Drama Festivals. Four of these reached Ottawa: twenty per cent. of the total number in the finals. A Canadian play won the Bessborough Trophy, open to any group, French or English, the blue ribbon of the festival. In addition to the Barry Jackson prize for the best Canadian play, awarded at Ottawa, many of the regions offered trophies for the best Canadian play in that region. The Kitchener-Waterloo Little Theatre conducted a contest open to its members, in which a cash prize and trophy were awarded for the best Canadian play submitted. I.O.D.E. chapters, Women's Canadian Clubs, W.C.T.U's have conducted similar competitions, some with rather narrow specifications. In Toronto there was a contest sponsored by the Victoria College Dramatic Society, and another by the Children's Play Bureau. Sixty-six original manuscripts were submitted in a competition for plays dealing with current problems, held jointly by the New Theatre groups. The Montreal Repertory Theatre has established a school of playwriting, under the direction of Mada Gage Bolton, herself a winner in the International One-Act Play Theatre contest. Herman Voaden's Play Workshop has given encouragement, intelligent criticism, and a chance of production to plays by many promising

dramatists, among whom may be mentioned Bertram Brooker, with his mystical drama, "The Dragon," produced last year, perhaps the finest piece of expressionistic writing in Canadian drama so far. The Playwrights' Studio Group of seven women writers in Toronto is another organization which is doing much to develop Canadian dramatic material by actual production—the best way to do it. A play is not a play so long as it exists only on paper. Play-writing and play-production go—or should go—hand in hand.

The literature of play-production has had few Canadian contributions. Indeed, until last year, I can think of only two Canadian works on the subject, both by Roy Mitchell. This survey, however, would be incomplete if it did not draw attention to two very remarkable paper-covered quartos, published by the Institute of Applied Art, Edmonton, the joint work of Elizabeth Sterling Haynes, Director of Dramatics for the University of Alberta's Extension Department, and Dramatics Adviser to the Alberta Department of Education, and Theodore Cohen, instructor in dramatics for the same two educational organizations. I note in passing that the University of Toronto and the Ontario Department of Education have as yet no such posts. These quartos are books one and two of a complete elementary manual of stagecraft and play-production. The first deals with make-up and costume, the second with stagecraft and lighting. Both are marvellously clear, competent, and complete, with a wealth of sketches, diagrams, and colour plates. Another book that might be mentioned here is Professor Wilson Knight's *Principles of Shakespearean Production*, which is by turns stimulating, irritating, and amusing. It suffers from the lack of an exhaustive treatment of any one play; and it presents a strange amalgam of abstract theory, dogmatic assertion, illuminating comment, personal anecdote, and original interpretation. Its positive qualities are its loving enthusiasm and its occasional flashes of dramatic insight.

After two years of this survey, one can note that certain individuals seem determined to go on writing plays. Nothing can be done about this. One notes too, however, that in most cases the contributions of these authors in 1936 are superior to those in 1935. Several new names of promise appear. The one-act play continues to predominate, but more full-length plays are appearing. Practically every playing group in Canada produces an occasional local effort. Some Canadian plays are being published, but not a large

proportion. One feels sure that more groups would present Canadian plays if there were in existence some manuscript clearing house for the handling, at a small fee, of Canadian scripts already produced by some reputable group. Such a bureau would circularize its members from time to time, giving detailed information concerning the plays submitted. Our Canadian drama should not have to wait for the publishers. Playable pieces are there, but very few groups can know of the existence of a tithe of the material available. It is hoped that this survey may be of some slight service in bringing playwright and producing group together.

IV. CANADIAN SOCIAL STUDIES (List VII A) A. BRADY

It is not the aim here to review all the varied social studies which appeared in Canada during the year. Careful selection in this branch of Canadian letters is for obvious reasons imperative, and hence the present essay is restricted to the few outstanding books in 1936 which extended knowledge of the Canadian community. Lack of space alone forbade an appraisal of the sundry material, sometimes rich in quality, which has appeared in learned periodicals; other considerations equally cogent influenced the decision to refrain from examining books on aspects of social science not directly bearing upon Canada. Works of this nature by Canadians, when important, will normally be reviewed in other issues of the QUARTERLY, or in one of its sister journals, but the demands of unity in the present essay enforce the restriction described above. In any case, most of what is significant in Canadian social studies deals with phases of the local community. The historians, economists, political scientists, and sociologists of the Dominion tend at present to be almost wholly absorbed in the concrete aspects of Canadian history and life. Whenever they are articulate they devote monographs to description and analysis, in which they have been encouraged of late years by the generous largesse of wealthy foundations in the United States, through whose aid some of the works to be mentioned below were made possible. Such concentration upon the concrete is wholesome enough, provided that Canadian scholars keep abreast of progress in the general theory of their disciplines, whereby concrete analysis can alone be vital and significant. Canadians are clearly not at present contributing to

the literature of pure theory in economics, politics, and sociology, but such pure theory can be neglected by analysts only at their peril, and in some of the analytical books published in Canada the neglect is discernible.

If publication is any criterion, history is evidently the social science in which Canadians do most research. This fact is distinctly illustrated in the publications of 1936. Three young scholars contribute monographs of importance, Gilbert N. Tucker, C. P. Stacey, and G. F. G. Stanley. *The Canadian Commercial Revolution, 1845-1851*, by Professor Tucker of Yale and lately of the University of Western Ontario, London, examines those economic forces and developments which marked the period of transition from a Canada in an imperial system resting on preferences to one resting on freedom of trade—a crucial period in both the political and economic history of the country. The book, however, is misnamed. Within the period studied there was no revolution in commerce, but rather a revolution in the commercial policy of Great Britain with varied effects upon Canada. Even the facts cited by Professor Tucker himself show that the triumph of free trade in the motherland, however disturbing to the minds of Montreal merchants, actually brought no sudden and extensive change in Canadian commerce. The export trade to Great Britain, in content and volume, was not fundamentally altered between 1845 and 1851 although the abolition of the imperial preferences, combined with the American Drawback Laws of 1845, helped to cultivate a larger export trade to and through the United States, with inevitable effects upon imports from the same country. But these latter changes, like the shattering of Montreal's ambitions concerning the St. Lawrence route, did not occur in a revolutionary manner within the years explored by Professor Tucker; they began within the period and were quickened by the reciprocity agreement which came into force in 1855. While adding little to a fresh interpretation of the period, Professor Tucker's book is valuable because he supports his conclusions with a greater abundance of interesting evidence than any previous study. Unfortunately at times his details are not closely relevant to his main theme. One reader at least failed to see the relevancy of all the facts in his Introduction to the argument of the subsequent chapters.

Canada and the British Army, 1846-1871, by Mr. C. P. Stacey is an excellent piece of work, thorough in research, well organized,

and sage in interpretation. As has been pointed out by another reviewer,[1] *The Canadian Commercial Revolution* and *Canada and the British Army* concern different branches of the one theme. Both deal with the effects on Canada of fundamental changes in the Second British Empire, under the impact of the industrialization of Great Britain and the ripening of liberal concepts. Mr. Stacey's principal aim is to show how nineteenth-century British liberals sought to effect, and eventually under Gladstone achieved, the withdrawal of garrisons from Canada and other self-governing colonies, both on grounds of domestic economy and in logical consistency with the principle of imperial decentralization, implicit in colonial self-government. One can readily accept his general conclusion that the withdrawal of the garrisons helped to destroy the arguments of the Little Englanders on the costliness of colonies and thereby cleared the way for the newer imperialism in the eighties.

Mr. G. F. G. Stanley in *The Birth of Western Canada* tackles a larger and more difficult subject, although his theme is not so remote from that of the two preceding books as might at first appear. Canada, removed from the fostering influence of imperial preferences, set out to build and consolidate its economic life by expansion westward, and Mr. Stanley describes the problems of this expansion to the conclusion of the North-West Rebellion. Let it be said that on the whole he performs his task admirably. His canvas is broad, with much intricate detail, but his picture is always clear and vigorous. His volume is easily the most satisfactory in existence on the development of Manitoba and the North-West Territories from 1869 to 1885. It is impossible here to follow the details of his interpretation or to assess with care his authorities, a task more properly performed in a technical review.[2] It will suffice to comment on the important phases of his subject as related to the broader history of Canada.

First, there is the general character of Canadian expansion west in the sixties and seventies, with the forces behind the expansion. This portion of Mr. Stanley's theme is treated with too much brevity to be satisfactory, although what is said is significant so far as it goes. We can agree with Mr. Stanley's emphasis on the rapid extension of the north-western frontier of the United States

[1] D. G. Creighton in *CJEPS*, Nov., 1936.

[2] See, for example, the review by R. O. MacFarlane in *CHR*, Dec., 1936.

which impressed Canadians with the urgency of securing the territories then under the Hudson's Bay Company. In 1848 there were fewer than 5,000 people in the territory of Minnesota; by 1860 there were more than 172,000. The Red River valley was in the path of this surging movement of population, and the authority of a trading company might not for long, under the troubled conditions of the time, prevent the occupation and absorption of British territory by American settlers. But Mr. Stanley gives us no inkling of the broad industrial and technological forces which made this population possible and constituted the background of its whole development. He does not, for example, mention the railway construction in the western United States, not even that of the Northern Pacific. Nor does he tell us enough about the arguments in the Toronto *Globe* as early as the fifties on the necessity of acquiring the West, arguments, we may suspect, not a little influenced by the interests of Toronto business men in obtaining such trade as might follow expansion in the West.[3] More information about the ambitions of the Canadian commercial class in regard to the West would have been welcome.

The second important feature in the birth of Western Canada was the clash of cultures between the English-speaking settlers and the half-breeds and Indians who constituted the major population between the Red River and the Rockies. In this phase of the subject Mr. Stanley is specially informative and judicious. He views the Manitoba insurrection and the Saskatchewan rebellion as "the manifestation in Western Canada of the problem of the frontier, namely the clash between primitive and civilized peoples," and sets out to explain sympathetically the attitudes and thoughts of the more primitive people. Not the least interesting part of his book is the exposure of the blundering administration by Sir John Macdonald of Indian affairs in the eighties. Sir John and others in Ottawa, including permanent officials of the department concerned, understood only dimly the painful transition through which the Indian community was passing, owing to disruption in the fur-trade, the disappearance of the buffalo, and the settlement of whites on lands which the Indians considered to be their own. At the time no thoroughly informed policy actuated the Department

[3]Professor F. H. Underhill throws certain light on the attitudes reflected in the *Globe*, in "Some Aspects of Canadian Radical Opinion before Confederation" (*Annual Report of Canadian Historical Association*, 1927).

of the Interior, over which Macdonald himself for a time presided, and the rebellion of 1885 was in no small measure the result of its absence.

The third important aspect of Western expansion was the effect of the rebellion on party politics and national cohesion in Eastern Canada, and on this subject Mr. Stanley has a useful chapter. He does not overstate the decisive influence of the rebellion on the relations of Quebec and Ontario. His facts emphasize the singular irony that Macdonald, who had striven so hard to cultivate friendship between English and French, should inadvertently by his administration give national union a rude, if temporary, shock. The swing in Quebec from support of the Conservatives to that of the Liberals was no doubt due, as Mr. Stanley points out, to Macdonald's decision on the execution of Riel, but other influences were present; *e.g.*, the Conservative party in Quebec failed to find a real successor to Cartier, and the brilliant Laurier would inevitably have attracted the votes of his compatriots.

The three books mentioned above, like most historical monographs by Canadians, are written on the traditional lines of political history; that is, while in all three some weight is given to other than purely political facts, they are the product mainly of research in official dispatches and the perusal of newspapers—the two media which so dominantly reflect political judgment and political discussion. In their respective ways they throw valuable light upon the development of Canadian democracy and the behaviour of Canadian politicians confronted by the varied problems of government in this country. In a different category and also more novel in methodology are such volumes in the "Canadian Frontiers of Settlement" series as *Group Settlement: Ethnic Communities in Western Canada*, and *Settlement and the Forest and Mining Frontiers*. These deal with social and economic facts in a history less remote—indeed they treat in some degree contemporary conditions—and, while not neglecting the use of government documents, are written from a much more varied array of evidence, recognizing numerous conditioning influences on development, such as geography and technology. In brief they indicate that Canadian scholars are adopting the more modern modes of social and economic history, and for this reason, apart from others, the "Canadian Frontiers of Settlement" series is a landmark in Canadian scholarship. *Group Settlement: Ethnic Communities in Western Canada*,

by Professor C. A. Dawson, is a specially significant volume from the point of view of method as well as content. Here the subject lent itself to field-work by many research assistants, who gathered information about the communities studied. The statistical comparisons are not always above reproach, but the sociological analysis in general is of a fruitful character. The book has already been reviewed in the pages of the QUARTERLY (October, 1936), and it is needless here to do more than pay tribute to Professor Dawson's skill. It is, also, unnecessary to give much attention to volume V in the same series, *Agricultural Progress on the Prairie Frontier*, by R. W. Murchie assisted by William Allen and J. F. Booth. It presents a general picture of the development of Western agriculture, with consideration of such matters as the shifts in the capitalization of the industry, the changes in land-tenure, and some of the social and economic aspects of the trend from operation by owners to operation by tenants. Some of the chapters are illuminating in their analysis, but the general impression derived from a reading of the whole book is that of too many facts and too little attempt to interpret their meaning. The lack of a vigorous awareness of the importance of basic theory is evident.

Settlement and the Forest and Mining Frontiers, by Professors A. R. M. Lower and H. A. Innis, is one of the most significant books of the year and a valuable addition to the "Canadian Frontiers of Settlement." Professor Lower's study of the forest frontier is written on broad socio-economic lines. Here we have a treatment of the geographic controls on settlement of the forest areas in Eastern Canada, the efficacy of government administration of the forests, the influence of cultural traits on settlement, the effect of working conditions upon the character of the lumbermen, and some of the economic problems involved in settlement on forest lands—in brief we have social history on a provocatively comprehensive scale, of which there has been too little in Canada. Professor Lower has much to say about the conflict of interest between those who exploit the wealth of the soil and those who exploit the wealth of the forest, and the effects of this conflict on government policy. But perhaps he is most interesting when showing how the culture of a people determines the relative success or failure of settlement on the forest frontier. The French tend to colonize as parishes under the guidance of the Church; the English as individuals, relying on the government. And one can readily see why the French parochial

system will better succeed under the rugged conditions of the northern forest.

If Professor Lower's essay is socio-economic in character, the treatment by Professor Innis of the mining frontier is "technologico-economic." In brief he concentrates on the technology utilized in those regions, remote from the centres of population, where the mineral wealth of Canada is to be found; and argues that on such technology depends the development of mines, with consequences to the settlement of the regions and to other industries in the Canadian economy. If this central fact in the essay is not grasped, the reader may find Professor Innis's multitudinous details concerning mining techniques somewhat unintelligible. But this rather Veblenesque attack understood, one has a key to a fascinating attempt to reach basic causative factors in Canadian economic and social development. Professor Innis is well aware of other influences than technology, and would in any case concede that a technique is only significant in a given geographic and economic situation, but it is on the importance of technology and its effects on the costs of production that he would take his main stand.

Space does not here permit comment upon details of the treatment, but the concluding section on the influence of the mining frontier on the general development of Canada is too important to pass over without some remarks. As a section it is interesting and challenging, although excessive condensation makes it appear an over-simplified explanation of Canadian development. One might cite as an example the remarks on the influence of placer mining on the construction of railways in the West: "As placer mining in British Columbia hastened construction of the Canadian Pacific Railway, placer mining in British Columbia and the Yukon hastened construction of two additional transcontinental railways." That placer mining in British Columbia and the Yukon influenced the construction of two additional transcontinental railways is undeniable, but the statement above, with other remarks, might be interpreted to imply more influence than is warranted. A complex set of varied forces was operating at the turn of the century to quicken the whole movement of Western settlement, with an inevitable and irresistible pressure for additional lines: the disappearance of homestead land in the United States,[4] the use of varieties of wheat more

[4]It was in 1893 that F. J. Turner before the American Historical Association remarked that the American frontier had come to an end. In subsequent years Americans in search of a frontier and free land had to cross into Canada.

adaptable to northern latitudes, technical developments in milling of hard wheat which favoured the Canadian grains, improvement of farm machinery which helped to reduce costs of production on the prairie, the introduction of dry-farming methods effective in the low-rainfall area of Saskatchewan, the progress of industrialization and urbanization in both Europe and America which made increased acreage of grain imperative. In fact, if it is recognized that the Canadian economy is merely a section of the North American economy and the Canadian West merely a geographic and economic extension of the West of the United States, one must shrink from any simple explanation of the settlement and railway construction on the Canadian prairies. Placer mining was but one of a series of influences. With all of this Professor Innis would no doubt agree. The apparent simplicity of his explanation is the product of compression and of his momentary absorption in his special theme.

Before leaving this volume one must pay a deserved tribute to the general excellence of the series of which it forms a part. Like every such series it has its feeble chapters and its weak volumes, but thanks to able planning and editing it helps to fill obvious gaps in our knowledge of Canadian settlement. The reviewer offers but one major criticism: the editors have interpreted social structure and function too narrowly, and have thereby lost an opportunity to add to the existing studies, mainly economic and sociological in character, one on the political life of the Canadian frontier—the nature and quality of its democracy, the manner in which frontier conditions affected political thinking and organization, the extent to which settlers successfully furthered their economic ends by political methods, and the repercussion of the frontier, whatever it may have been, on the political life of Canada as a whole. The standard of living among settlers, of which we read much in some volumes of the series, is merely one index to an understanding of frontier life. Equally important is the manner in which men in a given environment behave collectively, especially the manner of their behaviour in those larger units which we designate as political. Indeed standards of living and political action are inseparable. If the settlers of the Western frontier had lacked democratic political institutions, how different would have been their struggle with railway and elevator corporations, debt, drought, and marketing difficulties. How different indeed would have been their standards of life. Of all these matters, there is too little in the volumes

published up to the present, and that little needs to be enlarged and brought together into some kind of unified analysis.

Among the publications of 1936 there are representative volumes of two other series which, like the "Canadian Frontiers of Settlement," have been financed mainly by the generosity of institutions in the United States. *The Railway Worker*, by G. M. Rountree, is the chief volume of the McGill Social Research Series, published in 1936. It is of a different character from the volumes of the "Frontiers of Settlement" series; it is of much less importance in throwing light upon the general economic and social development of Canada, but is not without merits of its own. Logically the book falls into two parts rather than the more numerous divisions adopted by the author. First, there is an extensive and informative analysis of the conditions of employment and unemployment in the railway industry, which occupies the greater part of the volume and is a welcome addition to such meagre literature on labour economics as we have in Canada. It illustrates with abundant statistics the peculiar conditions of employment on the railways owing to the exclusiveness of craft unionism and seniority regulations, and endeavours to show the effects of seasonal trends, combined with the differences in regional operation, upon employment and unemployment. All of this useful analysis leads up to the second part, which is a discussion of how to cope with the problem of unemployment among railway employees. There are some shrewd suggestions, growing out of the preceding analysis, but economists and others will find it on the whole of slight importance, for its treatment of complex problems of management rests at times on assumptions that have a dubious air. The volume was produced in a very different manner from volumes in the "Frontiers of Settlement" series. A young social research assistant not only compiled the material under the direction of senior members of McGill University, but also wrote the book instead of turning his collections over to more practised hands. The result does not altogether commend the method.

Canadian-American Industry, by Messrs. Marshall, Southard, and Taylor, is the first volume in what promises to be a significant series on Canadian-American relations, sponsored by the Carnegie Endowment for International Peace. One need say little of this book beyond stating that its main theme is the branch-plant movement, or more broadly the expansion of the industrial and

financial institutions of one country into another. Of necessity it is much more a descriptive and statistical than an interpretative study, although the authors do not refrain from attempting generalizations, especially in the last chapter. The achievement of the volume is to bring together in a manner not hitherto equalled a mass of pertinent details concerning its theme, and the presentation shows scholarly and critical acumen. In brief, the Canadian-American Relations series has got off to a good, if not exciting start. Of the succeeding volumes in the series there will probably be much to say in this section of the survey a year hence.

V. REMAINING MATERIAL (Lists VI, VII)

In the writings listed under "Biography and Autobiography" none is strikingly original in conception and method save Mr. Wilson Knight's *Atlantic Crossing*. The rest are conservative examples of their kinds. *Atlantic Crossing* belongs to a class apart—but to precisely what class it is less easy to say. The publisher himself is in some doubt: It is "an unusual autobiography," "a description of an actual voyage on a modern liner," "a love-story of extraordinary poignancy," "a philosophy of life," "a stream of philosophic and religious—especially Christian—meditation, and natural description," a commentary on "national and social issues . . . related to the main design;" in short, a "dynamic and fictional . . . statement of [the author's] reaction to experience . . . expressed with . . . poetic insight and clarified with . . . passionate sincerity and intelligence." The most compendious method of review will be to correct this jacket summary. It *is* a most unusual autobiography, the relevant facts coming out for the most part in the form of reported reverie—vividly enough in the scenes from the Near East. We get little sense of an actual liner; there is some good description of sea and sky, but Ivor keeps getting between us and the view—whether of the scenery or of the people. There is properly speaking no love-story at all, though there is a very nice girl. This is in a way poignant. . . . We find nothing that could (with any regard for the meaning of terms) be called a philosophy of life—just discontent with the recognized philosophies, Christian and pagan, which may be the beginning of wisdom but is not its end. When we come to what the publisher describes as "the stream of . . . meditation and . . . description," we reach the real

business of the book: it is a very St. Lawrence of consciousness. But, again, *meditation* is the wrong word. What the publisher means is *reverie*, which, unlike meditation, is undirected and cannot be really religious—though it may involve religious symbols. Nor, apart from this, can *Christian* be the right word either: *In la sua volontade è nostra pace*—that is the type of Christian sentiment, and anything more remote from the tone of *Atlantic Crossing* it would be difficult to conceive. . . . There are some remarks on contemporary problems, which Mr. Knight obviously understands no better than we do. These remarks are related to the main design only in the sense that they bob along on the stream of consciousness like all the other things in the publisher's summary. We gladly concede an unreliable gift of poetic expression, but we find no particular insight and no power of synthesis whatsoever. We are willing to believe that Mr. Knight is sincere, but sincerity does not in itself clarify. Nothing can clarify but patient thought. What is needed is the subjection of the varied and interesting materials in the book to a far more rigorous scrutiny by the intelligence than the author has chosen to bestow upon them. . . . We hope that his next book will be about poetry. Either Milton or Shelley would yield some very interesting results to the method which Mr. Knight the critic has in the past so happily applied to Shakespeare.

By far the best piece of biographical writing to appear in 1936 was *The Wild Irish Girl*, by Professor Lionel Stevenson. Sydney Owenson (later Lady Morgan) is a forgotten figure whose memory is well worth reviving both for her vivid and amusing personality and for the historical interest of her varied associations. Everyone knew her personally or from her pages, and was attracted or repelled. Tom Moore and Walter Scott, Wordsworth, Byron and Shelley, Gifford and Croker, Sir Thomas Lawrence, Sir Humphrey Davy, LaFayette, Mme. de Staël, the Duke of Wellington—these are some of the names that leap to the eye from Professor Stevenson's pages. Lady Morgan, he describes as "our first successful professional woman author: the first to rise to social, intellectual and financial prestige entirely through her business-like exploitation of her literary talent." Her writings—poems, Irish national songs, novels, sentimental, historical, or dealing with Irish life, her works of description and autobiography—form "almost an epitome of the changing fashions in half a century of English literature." It is a theme in which any biographer and literary historian might delight,

abundant in material, rich in human interest and picturesque detail, and not lacking in significance. Professor Stevenson has made the most of it. He has also given us a very useful bibliography, but no documentation. Footnotes were perhaps incompatible with the popular appeal which he intended (and should attain), but notes can always (in Professor Lowes's happy phrase) be "securely kennelled in the rear," where they frighten no one and are available for those who need them. In every respect the book is admirable as biography, and in every other respect it is equally admirable as scholarship. No second work approaches it save Mr. Donald Buchanan's study of Morrice.

Dr. Robert Harvey's *Ignatius Loyola* is a popular presentation of the character and career in terms of a military vocation. To the indubitable heroism of the Saint and his followers this Protestant divine has completely surrendered. The book is an impressive example of tolerance, and valuable as an exercise in comprehending an alien point of view. In his autobiography, *Life is an Adventure*, Dr. R. J. Manion chronicles a career, rather honourable and successful perhaps than highly adventurous, and leads us, to the accompaniment of sane but not very exciting comment, through student days, general practice, and the War, to the Dominion House and the arduous portfolio of Railways. Though not a distinguished example of autobiography, the book may safely be recommended to anyone who would gain some insight into Canadian life and character. Equally valuable in this respect, and much better written (though sometimes a little discursive and rhetorical), is the Rev. Clarence Mackinnon's *Life of Principal Oliver*. The beginning is in the restricted but bracing surroundings of a fifty-acre farm in Ontario; the end, a unique position in the public and religious life of the Canadian West and the office of Moderator of the United Church; the intervening years are crowded with study, with pioneer work in religious education, and with the courageous and disinterested service of church and state, the whole informed (it would seem) by a rare zest for life and grounded in Christian faith. Dr. Mackinnon is careful to relate character and career to the inheritances and the problems of Canadian life, thereby enhancing the value of his book.

Readers who remember Mr. Donald Buchanan's excellent article on Morrice (in the QUARTERLY for January, 1936) will welcome his more extended treatment of the same subject in *James Wilson*

Morrice, a Biography. It is as detailed as careful research can make it. But despite its title and chronological arrangement it is, like the article, chiefly valuable for its vivid presentation of a character and an attitude, for its account—this time exhaustive—of Morrice's paintings, and for a critical estimate of his art in its different stages. Morrice recoiled from the Canadian life into which he was born, from everything, that is to say, except the picturesqueness of Canadian scenery. An analysis of his environment and of the artist's reaction to it, gives Mr. Buchanan's book an added historical value. Like Professor Stevenson's, it is a thoroughly sound piece of scholarship, with a catalogue of Morrice's paintings in place of bibliography. In style it is less finished and less attractive; but the task was in some ways more exacting, and it has been executed with notable success. The book is beautifully produced by the Ryerson Press (alas, not quite without misprints), and is illustrated by twenty-three excellent reproductions of Morrice's work.

Two volumes, with which we may turn briefly to narrative and descriptive writing, depict the Quebec whose picturesqueness Morrice loved. Both are the work of a zealous student of French Canada, Mr. Marius Barbeau of the National Museum of Canada. *Quebec, Where Ancient France Lingers* commences with an account of French survivals in the life and landscape of the province, then turns to the disappearing arts and crafts of French Canada, revealing a wealth of traditional culture and beauty largely unknown to the Anglo-Canadian, totally unknown to the casual visitor, and so, through folk-song and legend, to a concluding chapter of retrospect, generalization, and warning, on "Changing Quebec"—a chapter which it is pleasant to remark first appeared in the pages of the QUARTERLY. This is a volume that no student of Canadian life and culture should neglect. Though designed for no such purpose, it is also the best guide-book imaginable for the intelligent and inquiring visitor to Quebec. It is, furthermore, one of the year's best examples of descriptive and narrative writing on a native theme, at once a work of scholarship and of popularization. Finally, it is a beautiful book, produced in duo-tone by a process of lithography never before used in Canada, and profusely illustrated with drawings by Miss Marjorie Borden, photographs of the objects described in the text, and reproductions of Canadian paintings. Altogether a most illuminating and delightful volume—a credit to

its author, and also to its publishers, Macmillans in Canada, who have done so much for Canadian letters and for improving the form of books printed in this country. *The Kingdom of Saguenay*, Mr. Barbeau's second work, covers similar ground in a more restricted territory and deserves similar praise. It too is a very attractive book and beautifully produced by the same house, in a less novel form. Here the illustrations are also a special feature, consisting of forty-three drawings by A. Y. Jackson and other Canadian artists.

Another book of high interest to the student of Canadian culture is *The Yearbook of the Arts in Canada*, which may be conveniently mentioned at this point though it contains but two or three examples of narrative and descriptive writing. Its chief object is to further a conspectus of its whole subject by the reproduction of representative examples in the various arts. Thus it becomes, especially for the inquirer in other countries, an admirable companion to "Letters in Canada"—though perhaps it would be more modest to describe ourselves as the companion. At all events the two works supplement each other very happily. The *Yearbook* contains none of the information, and little of the critical appraisal, that its title would lead one to expect.[1] True, it includes under "Essays" some good critical writing reprinted from various periodicals (the QUARTERLY among others) and dealing with some aspect of the arts. But the effect is rather an anthology of Canadian critical essays than a systematic survey of the arts in Canada. Over a hundred beautiful plates illustrate Canadian painting, sculpture, architecture, and photography. These are followed by twenty-four poems, eight short stories, nine critical essays (ten in all if we include the Editor's introduction), and two examples of the narrative and descriptive essay by Frederick Niven and T. B. Roberton.

"The Snake in the Grass," the essay by the late T. B. Roberton, is reprinted from his posthumous volume *T.B.R. Newspaper Pieces*, whose contents are in turn reprinted from the columns of the *Winnipeg Free Press*. They furnish too favourable an example of their class to be representative; they illustrate Canadian journalism at its best—at the point where it rises to the level of literature. The selections are for the most part familiar essays; some critical, some gay and trivial, some with a real point to make. Informed

[1]Nor, unfortunately, can it as yet become an annual. May the hope embodied in its misleading title be some day realized!

by reason and a quiet sense of humour, and motivated by sincere feeling, they avoid the pitfalls alike of the sentimental and the cynical; their style has a classic simplicity, and they reveal a care for construction and for the meaning of words which is wholly admirable. In narrative and description, the first essay "The Days of Long Ago" has not often been surpassed in the Canadian essay. T.B.R. is a real loss to Canadian letters. Another volume of essays from the newspaper column is Mrs. Nellie McClung's *Leaves from Lantern Lane*. Inferior in style to Roberton, and with less of reasoned thought in her opinions, Mrs. McClung often manifests a genuine gift in description and some humour. She is at her best when writing of herself, her memories, and her new home (from which the book takes its title). We commend especially "On Leaving Home" and "The Old Reader." Of slight value as literature, but of some passing interest and much more typical, are the works by other Canadian journalists. Mr. Gordon Sinclair, continuing his pilgrimages to strange places, gives us (with his usual keen observation, flair for the journalistically effective, and genial cynicism) an account of his adventures in Kashmir, Afghanistan, and adjacent regions. Mr. Robinson MacLean (with identical qualities, but his own personal idiom) recounts his experiences as a war correspondent in Ethiopia. Mr. Frederick Griffin confines himself to the varied life of a newspaper man in Canada. Some parts of *Variety Show* are not without value to the student of Canada in the last two decades (*e.g.*, his account of the Toronto newspapers during this period and more generally of the condition of newspaper production since the War); but there is occasionally a lamentable inaccuracy of phrase, the result perhaps of the uncritical habit of mind which scribbling against time is apt to foster—or perhaps it is the fault of the "familiar writing spirit" which is Mr. Griffin's possession and which he describes, certainly without false modesty. Whoever is to blame, we will give two examples. Toronto in 1916 figures as an overgrown village, while Kitchener is a thriving commercial city! And Toronto is further described as "wallowing in a British sentiment that was more imagined than real." The first statement is grotesque; the second completely meaningless. But *Variety Show* is a chronicle of life as it appears to those who write our news and form our opinions, and, used with care, it is a valuable document.

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In the fields of criticism and literary scholarship the output is rather meagre as compared with last year's. But it is significant that by far the most important contribution to criticism deals with Canadian literature. Professor W. E. Collin's *The White Savannahs* (part of which first appeared in the QUARTERLY) is appropriately noticed in the essay on Poetry; but we may be allowed to draw a moral from his work: Canadian literature, if treated with sufficient selection, already affords some material on which a sensitive and informed critical judgment is not wasted. The book will have done a double service if in addition to illuminating our poetry it also blazes a trail for our criticism. There remains the other and not less important department of cultural and literary history, to which Professor Collin perforce makes some contribution, but a less satisfactory one: that asks another method and must be, in its initial stages at least, inclusive rather than selective. In it the trail-blazer is yet to appear. Not, of course, that one would urge a counsel of perfection. For a long time yet our practice in criticism and history, and the best part of our contribution to scholarship, must be in the literatures of England and America. Only thus (as *TLS* remarked the other day in dealing with literary criticism in Australia) can a local and distinctive school of criticism, ready to deal with the native literature, be built up. In Australia (according to the same journal) such a school is already emerging. In Canada one detects as yet no such result, but one observes a healthy range of interests, a sense of the relations of literature and life, and some willingness to break new ground. This is illustrated in different ways by such critical essays as Professor W. L. Graff's "Nietzsche and Goethe," Mr. M. M. Ross's "The Theatre and the Social Confusion," and Professor A. F. B. Clark's "Purity and Propaganda in Art" (admirable alike in their foundation of scholarship and their power of illuminating generalization). It is also illustrated in the aim of *The School of Femininity* by Margaret Lawrence (reviewed in the QUARTERLY for July, 1936).

In this volume indeed the author's interest is predominantly, though not consistently, sociological rather than literary: the novels and novelists selected are "documents" for the study of a problem to which Miss Lawrence keeps returning without ever getting it formulated quite clearly. It is the problem of mediation between the biological, the economic, and the creative (intellectual and artistic) drives to which the educated woman is subject, and

the problem is complicated by tradition, by prejudice, and on the economic level by being a part of the larger problem of the worker in the modern world. No one can doubt the importance of the subject, or the interest of some of the documents produced, or the fitful illumination which Miss Lawrence casts upon them. The effort to come to grips with so great and urgent a problem, the sense that at some stage in the process its history must be written, and the realization that such history can be written only by departments, of which creative literature is assuredly one—all this constitutes a hopeful sign in Canadian criticism in 1936. But the book has some marked weaknesses. It gives the impression of having been written in part at least to clear the author's mind. That accomplished, the next step was to write *for publication* a briefer book which would help to clear the mind of the reader. It is not sufficient to write as we think—unless our minds are much more highly disciplined, and more instinctively literary, than those of ninety-nine in a hundred even of educated persons. Our ordinary selves must not be allowed to get control of the key-board—or the key-board of our ordinary selves. Mere surface pattern is no substitute for genuine organization of thought; nor will the machine-gun fire of journalistic phrasing take the place of style.

The third work of criticism which requires to be mentioned is in prose of a very different quality. Professor E. K. Brown's introduction to *Representative Essays of Matthew Arnold* is certainly the best essay on Arnold, the freshest and the most finished, to have been written since Lewis Gates's, forty years ago. The volume also renders available the text of *Civilisation in the United States* and prints (as no other volume of selections does) the important Preface to *Last Essays on the Church and Religion*. Indeed one misses nothing that one would wish to find unless it be a few pages from two other neglected works, *Friendship's Garland* and *A French Eton*. By its selection, as well as by its introduction, *Representative Essays* illustrates the enormous advantage of having your textbooks made by a scholar and not by a mere compiler. In enforcing this advantage it is joined by a number of other works: a revised edition of Professor E. K. Broadus's admirable *Story of English Literature*, with a new chapter on contemporary letters; Mr. H. Steinhauer's *Die deutsche Novelle*, a collection of twelve stories illustrating the course of German fiction between 1880 and 1933, with an historical introduction and brief notes on authors and

schools, which are models of lucid exposition and which evidence a considered attitude to the whole subject of literary history; a student's edition of Hugo's *Hernani* by Professor D. O. Evans, with a useful introduction on Hugo and the French Romantic drama; and, finally, an edition of *Love's Labour's Lost* by the new Principal of McGill. Wide knowledge, and a special aptitude and authority, may also enhance the value of a popular anthology. This we see in Mr. Stephen Leacock's *The Greatest Pages of American Humour*, which indeed is not only a volume of carefully chosen selections but a history and a critical commentary as well.

What was no doubt one of the most striking popular utterances on English literature in the past year came from no professional scholar but a former prime minister. Speaking of the lecture, now printed[2] as *The Greatest Englishman of History* by the Right Hon. Arthur Meighen, Sir Robert Falconer has said: "He did an astonishing thing: he made an audience of men, most of whom had just left their places of business, feel the spell of Shakespeare come over them in the full light of day. There were no especially favouring conditions. By the power of his utterance, and with the sure touch of a master, he made the chords of memory vibrate to the emotion of his own spirit." Much of the power evaporates in the still less favourable condition of the printed page, but not the evidence of a passionate sincerity and a mind steeped in Shakespeare's text and a sense of peculiar kinship and possession. "True enough, as is so often said, Shakespeare belongs to the world. But it was England that gave him to the world, and it was no exotic that she gave: it was an English product through and through." And the last words of the lecture are addressed "to us his heirs in direct descent:" Shakespeare (as the lecturer did not say) is a bond of empire that the years do not impair.[3] To the category of the

[2]The printing is disgracefully careless: there is no excuse for Ben Johnson, or for this ludicrous mangling of one of Shakespeare's most famous phrases, "finely touchs it to fine fissues" (pp. 13, 5).

[3]Another layman's book on Shakespeare is a collection of essays, *What Shakespeare is Not*, by Thomas O'Hagan. It is based on a fairly careful study of thirty-six secondary authorities listed in the bibliography, and may prove useful to readers who have not ready access to libraries.

Our best-known Shakespearean critic, Professor Wilson Knight, is represented by a chapter from his pioneer work *The Wheel of Fire*, in the new collection of *Shakespeare Criticism* in the popular World's Classics series. His volume on the staging of Shakespeare (1936) contains some stimulating incidental criticism; but it has been appropriated by the writer of another essay in this survey.

popular also belong two other labours of love: Mr. Grant Smith's frankly idolatrous compilation on Burns, though it prints what is stated to be a hitherto unpublished poem from Burns's pen ("My Lord, I would not fill your chair"); and, though it throws a little new light on its subject, Mr. Kenneth Kirkwood's volume on Lafcadio Hearn, which comes to us from Tokyo, nicely printed and quaintly bound.

In literary scholarship in the modern languages, as distinct from criticism and popular exposition (though the distinction from criticism is not a real one), the most important works of the year are Professor Lionel Stevenson's life of Lady Morgan (noticed under biography) and Professor Meredith-Jones's edition of the apocryphal chronicle attributed to Archbishop Turpin (of *Chanson de Roland* fame). The latter[4] is a work of sound research, and of definite importance in its special field, which provides a text based on the codex Calixtinus, and supplemented by a full critical apparatus: records of variants, explanatory notes, and a study of origins, date, and authorship. There are the usual number of learned articles in the American journals (see List VII B a), including one by the late Professor Louis Allen of this university, whose untimely death leaves Romance scholarship in Canada the poorer. *The Transactions of the Royal Society of Canada* yields a paper on the history of literary history by Professor M. A. Buchanan, and one on Peele's *Old Wives' Tale* by Professor Larsen. Each is a symptom of Canada's response to movements in general literary scholarship: the first, to the comparative study of literature and the interest in the history of method; the second, to realistic historical criticism, for Professor Larsen strives to view Peele's play with the eyes of an Elizabethan, finds it a dramatized folk-tale with no hint of conscious literary satire, and makes this fact the basis of a new and sounder appreciation.

One other aspect of literary scholarship must not go unmentioned. It is represented in the work of two highly gifted scholars, Professor Watson Kirkconnell and Professor A. F. B. Clark, who give a part of their time to providing us with poetic translations from languages known to very few educated Anglo-Canadians. To Professor Clark, who has acquired a knowledge of Russian which must be almost unique in Canada, we owe delightful renderings of three of Pushkin's "little dramas," printed in the fine volume

[4]For a report on this book we are indebted to Professor Buchanan.

of selections issued in New York to commemorate the centenary. Professor Kirkconnell, whose range in languages, testified by his earlier works, is certainly unique, has produced *A Golden Treasury of Polish Lyrics*, illustrating the work of some fifty or sixty poets, and supplying a brief introduction to each. To the book's adequacy as translation Professor Dyboski has borne witness; of its charm as English verse the reader will enjoy judging for himself. Here is a brief poem from Kasprowicz:

The dreaming mountains fell asleep
In purple veils of autumn mist;
The sunlight on the stubbled fields
Shone amber gold and amethyst.

Slow dust was settling to bestain
The birch-leaves' crimson oriflamme—
O melancholy hour of grief,
O melancholy autumn calm!

And I depart, for Time commands
Nor leaves a trace, my tale to tell.
O mountains, O bare harvest plain,
O silent Season of farewell!

The importance of such service to the comparative study of literature and to the spreading in Canada of a cosmopolitan culture can hardly be exaggerated; for the translator's talent is in each case supported by a wide knowledge and critical appreciation of the literature whose best products he is seeking to naturalize.

As compared with the rest of the continent Canada is reputed still to maintain some emphasis in her higher education—though no doubt a waning emphasis—on the classics. This is reflected in the considerable number of the works produced in this field.[5] On these works Professor Gilbert Norwood has kindly furnished us with the following report, whose only defect is that it necessarily omits his own contribution (see List VII B a)—a contribution for whose quality his name, however, is a sufficient warrant.

"The classical writings number sixteen, some of which are naturally more or less popular in character. Professor W. H. Alexander makes a vigorous comparison between the politics and economics of our time and those of the Gracchi; his 'Aurea Medio-

[5]The student of Canadian education will wish to know that of the writers listed under classical scholarship, eleven are members of the faculty of the University of Toronto or graduates of its honours school in Classics who now hold positions in other universities.

critas' adds a note of welcome frankness to the usual eulogies of Horace. In Sir Robert Falconer's 'St. Paul at the Tomb of Virgil' we find that ripeness and urbane sympathy which was to be expected. The philosophic temper is well portrayed by Professor Lodge in 'Plato's Secret.' A familiar case is crisply restated in 'The Classics at Bay' (Professors Tracy and Law) and 'Latin is a Science' (Professor Tracy).

"More professional contributions are Professor Alexander's convincing and useful 'Emendations of Seneca' and his note on *In morbo consumit*; a delightfully detailed account by Professor De Witt of the manner in which Epicurean groups were organized; the definite and new light thrown by Professor H. G. Robertson upon Aeschylus' *Supplices*; Mr. R. B. English's sound and effective article on Pindar; and Professor Owen's discussion of Sophocles—a model of lucid exposition, condemning extravagances with sane fastidiousness.

"There remain four works of greater compass. The President of Dalhousie's volume of essays, *Roots of the Tree*,[4] contains a racy and instructive account of ancient economics and science, Thucydides, Lucretius, and Cretan art: his chapter on 'Greek Science' is perhaps the most charming. Miss Wetmore's thesis on *The Stoic Sage* is a completely sensible and useful account of an ethical ideal deeply important for the Roman world. *Panhellenism in Aristophanes* presents a clear and valuable statement based on notable learning, research, and independent thought. Professor W. M. Hugill has herein made the most important Canadian contribution of the year to the study of Greek literature and politics. Finally, the most novel, original, and instructive writing in this collection is undoubtedly Professor Thompson's *Pynx and Thesmophorion*—an elaborate, erudite, and most welcome report (beautifully printed and illustrated) on the excavations in the Athenian Angora now being carried out by the American School. Canadians should congratulate themselves on the distinguished part which their countryman is taking in this momentous enterprise."

In Oriental scholarship the most important contribution of the year is *Hebrew Origins*, which embodies the Haskell lectures given at Oberlin, in 1933-4, by Professor T. J. Meek, of University

[4]The title records the author's wish that the essays be regarded as "chapters in an estimate of present European civilization." It is hoped to review the book in a later issue.

College. It deals in the light of modern research and criticism with the origins of the Hebrew people, their law, their priesthood, their prophecy, and their theology. Though delivered to an audience the majority of whom were not specialists, the printed lectures are fully documented, and even the layman can appreciate something of the mass of learning which affords their foundation; something, too, of the original and independent criticism which they embody. Professor Meek moves through the intricacies of his subject with the assurance of a recognized master, and despite these intricacies unfolds a story of fascinating interest.[7]

To Professor G. S. Brett we are indebted for the following note on the year's work in philosophy, including psychology (in its less technical aspects), aesthetics, and general science.

"In *Representation and Form* Walter Abell, Professor of Art at Acadia University, works out an interesting thesis regarding the place of representation in visual art. For him as for Santayana the aesthetic value of paintings is a function of three variables—form, sense-contents, and the associative, representative, or expressive factor. The last is, of course, the much condemned 'story' of the picture. Professor Abell, while maintaining that this in itself is an extraneous factor, contends that *some* story is necessary for the fullest exploitation of the formal possibilities of design. The point which is perhaps left unduly obscure in his very able discussion is how variations in this non-aesthetic factor (let us say degrees of philosophic importance in the painter's conception) affect the value of the work of art. If *some* story improves a painter's work, are we committed to the view that the best or deepest story is needed for its perfection?

"Among the Canadian writers who have made contributions to the literature of psychology a foremost place must be given to Professor Frank Allen of the University of Manitoba. It is interesting to note that this student of psychology is a professor of physics: his work during the past ten years has been mainly in the field of visual perception on problems requiring precise laboratory measurements. He has now turned his attention to the field of learning and memory, treating the subject with the same regard for accurate measurement and correlation. The book entitled *Social and Educational Psychology* by D. L. MacLaurin and John M. Ewing is the

[7]The next issue of the QUARTERLY will contain a review of *Hebrew Origins* by one qualified to speak of it in detail.

work of two educationists in British Columbia; it is sponsored by Professor H. D. Southam (McGill University) who describes it as 'eclectic in point of view and refreshingly presented;' it comprises the main topics which belong to the fields of education and psychology, and should prove useful as an introduction to these subjects.

"Apart from *The Spirit of Medieval Philosophy* by Professor Etienne Gilson, already reviewed in the QUARTERLY (for October, 1936), the contributions to philosophy are articles published in magazines. Professor Rupert Lodge and Professor H. W. Wright are both on the staff of the University of Manitoba: they are responsible for three of the items listed, and comment on their work would be superfluous. Dr. D. Bidney, a former student of the University, is engaged on a study of the structure of Spinoza's philosophy; his article deals with one aspect of Professor Whitehead's doctrine and has provoked further discussion of the topic. Mr. T. A. Goudge, also a graduate of the University, holds a Royal Society Fellowship and is making a study of the writings of C. S. Peirce. The article named in this list is a sequel to a former article in the same journal (XXXII, 1935): it deals with some criticisms which Professor Dewey made on the earlier article and shows both good knowledge of the material and capacity for effective argument. The two essays by J. Arthur Ryan present a clear statement of the position taken by the American Realists, giving special attention to the work of the late Professor Drake. The essays are to be commended as a useful exposition with very reasonable criticism of the neo-realistic doctrine."

To this note one needs only to add that Professor Brett himself contributed to the *Transactions of the Royal Society of Canada* an estimate of the thought and character of Maimonides, which it is not impertinent for a layman to describe as illuminating since to the layman it is addressed.

In the succeeding volume of the same series Professor N. W. DeWitt's Presidential Address discusses the case for world-history as against the old-fashioned national histories. The timeliness of his subject is attested by the work of Spengler, Shotwell, Schneider, and Toynbee,[8] which he cites, and, in humbler fashion, by the fact that this year's list of textbooks by Canadian scholars contains no less than four world histories or histories conceived on supra-

[8]See further an admirable brief account of contemporary theories of history by D. G. Creighton (*CJEPS*, II, May, 218-23).

national lines. Two are merely revised by Canadians with a view to rendering them more suitable for use in our schools. But in *World History: The Growth of Western Civilization*, Professor R. Flenley, taking up the story from his English collaborator, carries us from the Barbarian invasions to the close of the Great War in four hundred and sixty-five pages of easy narrative and description. Of Professor Flenley's gallant effort we have not a word of adverse criticism to offer; but we think the task was impossible. As one would expect, he avoids the air of breathless hurry and crude dogmatism which disfigures the two works assigned to Canadian scholars for revision; but to avoid a mere skimming of the surface, and a deliberate shelving of most of the problems and all the uncertainties, is beyond his or anyone else's powers. In a word, we are at a loss to conceive what useful educational purpose such books can serve. We have painful recollections of the superficialities and tantalizing obscurities of Robinson's *History of Western Europe* and we deplore the renewed demand of our professional educators to be allowed to teach the young less and less about more and more. We see no fruitful way of studying the larger units of world history, or indeed of studying history at all, save by strictly limited periods, with, as an absolute minimum, one good handbook and liberal supplementary reading for every period. This demand is met in the fourth supra-national history, Professor R. W. Collins's *History of Medieval Civilization in Europe*. In its seven hundred and eighty pages we return to the feasible and feel solid ground under our feet again. It will give the student something that his mind can come to grips with, that will kindle a desire to know more, and the excellent bibliographies will point the way quite definitely to satisfying that desire. This seems to be the root of the matter in education, whether in history or other subjects and at whatever stage of school or university we take it.

Finally, bare mention must be made of three works excluded by its scheme from the essay on Social Studies. Two are works of disinterested scholarship. Sir Robert Falconer, the honoured President Emeritus of this university, continues his illuminating study of the forces that shaped higher education in Canada, in his treatment of the Irish influence (*Transactions of the Royal Society of Canada*). Professor Griffith Taylor essays an original geographical interpretation of human history in his imposing volume,

Environment and Nation, to be reviewed in a subsequent issue of the QUARTERLY. The third work is not disinterested scholarship, but learning in the service of propaganda. *Towards the Christian Revolution*, by Professors Scott and Vlastos with seven collaborators, is interesting and provocative in its historical and expository chapters, and significant throughout of one new development in Canadian religious thought.

LISTS OF PUBLICATIONS[1]

ALISON EWART

I. SELECTED PERIODICALS

(*with abbreviations*[2])

Acadia Athenaeum, Wolfville, N.S. [Acadia Univ. undergraduate; monthly in session: 1874+: short stories, poetry, essays, comment].

Acta Victoriana, Toronto [Victoria Coll., Univ. of Toronto, undergraduate; monthly in session; 1878+: short stories, poetry, essays, criticism, comment].

Adult Learning, Toronto [Canadian Assoc. for Adult Education, Univ. of Toronto; monthly; Nov. 1936+; ed. W. J. Dunlop].

Animal Life, Toronto [Humane Society and Ontario S.P.C.A., monthly; illustrated; 1911+; ed. Mrs. F. E. Bevans].

Association of Canadian Bookmen, Literary Bulletin, Toronto, 20 Dundas Sq. [3 issues; spring, 1936+: articles, reading courses, notes on current books]. *ACB.*

Authors' Sign-Post, Wawota, Sask., later Kipling, Sask. [monthly mag. for amateur writers; Feb. 1936+; ed. C. H. Davis]. *AS-P.*

B.C. Teacher, Vancouver [British Columbia Teachers' Federation, 1300 Robson St.; monthly, 10 issues; 1921+; ed. N. F. Black: review of periodicals].

Beaver, a magazine of the North, Winnipeg [Hudson's Bay Co.; quarterly; 1920+ (staff monthly 1920-4): historical, economic, and descriptive articles; illustrated].

Bluenose, Halifax, 277½ Gottingen St. [semi-monthly; May, 1936+; ed. R. W. Murphy: mainly on Nova Scotia].

Bulletin of the Nova Scotia Teachers' Union, Yarmouth, N.S. [5 issues; 1922+; ed. H. V. Corkum].

Canadian Author, Montreal [Canadian Authors' Assoc., 360 Craig St. W.; quarterly; 1932+ (in succession to *Authors' Bulletin*)].

Canadian Baptist, Toronto, 223 Church St. [weekly; 1847+].

[1]All references in the list are to 1936 except when another date is given. Following many of the items listed, attention is drawn to more extended reviews in other periodicals. An asterisk marks the names of those authors whom we believe not to be Canadians.

[2]Notice also the following abbreviations: *C—Canadian; J—Journal; NYT—New York Times; R—Review; TLS—Times Literary Supplement; Trans. RSC—Transactions of the Royal Society of Canada.*

Canadian Bar Review, Ottawa [Canadian Bar Assoc., Room 816, Ottawa Electric Bldg; monthly; 1923+; acting ed., Cecil A. Wright].

Canadian Bookman, Toronto, 516 Yonge St. [monthly; 1919+; ed. F. I. Weaver: articles on book-trade, reviews, poetry]. *CB.*

Canadian Churchman, Toronto, Continental Life Bldg. [Church of England; weekly; 1871+; ed. Mrs. E. A. McIntyre].

Canadian Comment, Toronto, 23 Scott St. [monthly; 1932+; ed. J. R. Perigoe: comment on current affairs]. *CCom.*

Canadian Congress Journal, Montreal [Trades and Labour Congress of Canada, 172 McLaren St., Ottawa; monthly; 1922+].

Canadian Defence Quarterly, Ottawa, Woods Bldg. [published by a joint committee of naval, military, and air-force officers; 1923+: articles on current affairs, military science, *etc.*].

Canadian Forum, Toronto, 28 Wellington St. W. [monthly; 1920+ (with several changes in ownership and editorial board): articles on Canadian politics, letters, art; short stories; poetry; reviews; illustrations by Canadian artists]. *CF.*

Canadian Geographical Journal [Canadian Geographical Society, 172 Wellington St., Ottawa; monthly; 1930+; ed. G. M. Dallyn: descriptive articles; illustrations]. *CGJ.*

Canadian Historical Review, Toronto, Univ. of Toronto Press [quarterly; 1920+ (in succession to *Review of Historical Publications relating to Canada*, 1896+); ed. G. W. Brown: articles on Canadian and imperial history; reviews, quarterly bibliographies]. *CHR.*

Canadian Home Journal, Toronto, 73 Richmond St. W. [monthly; 1904+: serials, short stories, descriptive sketches, poetry]. *CHJ.*

Canadian Homes and Gardens, Toronto, 480 University Ave. [monthly, 10 issues; 1925+; illustrations].

Canadian Jewish Review, 1253 McGill College Ave., Montreal [weekly; 1921+; ed. F. F. Cohen].

Canadian Journal of Economics and Political Science, Toronto [Univ. of Toronto Press and Canadian Political Science Assoc.; quarterly; 1935+; ed. V. W. Bladen: articles, reviews, quarterly bibliographies]. *CJEPS.*

Canadian Magazine, Toronto, 347 Adelaide St. W. [monthly; 1893+; ed. J. L. Routledge: serials, short stories, descriptive sketches, poetry]. *CM.*

Canadian Messenger of the Sacred Heart, Toronto, 160 Wellesley Cres., The Jesuit Fathers [organ of the Apostleship of Prayer for Canada and Newfoundland; monthly 1891+: devotional articles, stories, comment on current affairs].

Canadian Moving Picture Digest, Toronto, 259 Spadina Ave. [weekly; trade paper with supplements; 1915+; ed. Ray Lewis].

Canadian National Railways Magazine, Montreal [monthly; 1915+: articles on railways; short stories, descriptive sketches]. *CNR Mag.*

Canadian Poetry Magazine, Toronto [Canadian Authors' Assoc., P.O. Box 491, Station F; quarterly; 1936+; ed. E. J. Pratt: English-Canadian poetry]. *CPM.*

Canadian Red Cross Junior, Toronto [Canadian Red Cross Society, 621 Jarvis St.; monthly; 1922+; ed. Jean E. Browne: educational articles on arts and crafts, *etc.*, descriptive sketches].

Canadian School Journal, Toronto, 30 Bloor St. W. [Ontario School Trustees' and Ratepayers' Assoc.; monthly, 11 issues; 1921+; ed. M. A. Campbell: articles on educational administration; July-August, book number].

Canadian Stage, Screen, and Studio, Montreal, 1188 Phillips Place [quarterly; 1936+: articles, reports, one-act plays].

Canadian Student, Toronto [Student Christian Movement of Canada, 1164 Bay St.; monthly, 7 issues; 1919 (?)+].

Canadian Unionist, Montreal [All-Canadian Congress of Labour, 114 Coronation Bldg.; monthly; 1927+; ed. N. S. Dowd].

Catholic Register and Canadian Extension, Toronto [Catholic Church Extension Society of Canada, 67 Bond St.; weekly; 1910+].

Celtic Forum, Toronto [Celtic Historical Society, 71 Welland Ave.; semi-annual; 1934+; ed. W. J. E. Scott: articles on Celtic history, languages, *etc.*].

Challenge, Toronto [Presbyterian Publications, 73 Simcoe St.; weekly; 1932+: juvenile; serials, short stories, articles].

Chatelaine, Toronto, 481 University Ave. [monthly; 1928+; ed. B. H. Sanders: serials, short stories, sketches, *etc.*]. *Ch.*

Children's Magazine, Edmonton [Alberta Dept. of Education; monthly, 10 issues; Sept., 1936+; ed. D. J. Dickie: juvenile].

Civil Service News, Ottawa [Civil Service Assoc., 85 Sparks St.; monthly; 1922; ed. E. L. Inglis].

Country Guide and Nor' West Farmer, Winnipeg, 290 Vaughan St. [monthly; May, 1936+ (succeeding *Country Guide*, 1908+, *and Nor' West Farmer*, 1882+): agriculture; current affairs; short stories].

Crucible, Toronto, Box 224 [quarterly, 1932+; ed. Hilda M. Ridley: short stories, essays, poetry, *etc.*]. *Cr.*

Curtain Call, Toronto, 480 University Ave. [official publication of Dominion Drama Festival; monthly; 1929+; ed. Mona H. Coxwell: articles on drama and theatre; notes on arts]. *Cur. Call.*

Dalhousie Review, Halifax [quarterly; 1921+; ed. Herbert L. Stewart: articles on literature, history, philosophy; sketches; poetry; current affairs; reviews; review of periodicals]. *DR.*

Echoes, Toronto [Imperial Order Daughters of the Empire, 182 Lowther Ave.; quarterly; 1900+; ed. Mrs. M. A. Pease: articles; short stories which have won I.O.D.E. prizes].

Educational Record, Quebec [Dept. of Education; quarterly journal for Protestant schools; 1881+ (originally monthly)].

Educational Review, St. John, N.B., 80 Pitt St. [New Brunswick Teachers' Assoc., and Prince Edward Island Teachers' Federation; monthly, 10 issues; 1887+; ed. Jessie I. Lawson].

Extension Bulletin, Antigonish, N.S. [St. Francis Xavier Univ.; semi-monthly in session; 1933+: articles on current economic questions].

Family Herald and Weekly Star, Montreal, 241-5 St. James St. W. [1870+].

House of Youth, Toronto, 516 Yonge St. [quarterly; 1936+; ed. M. R. Garatt: juvenile]. *HY.*

Illustrated Canadian Forest and Outdoors, Montreal [Canadian Forestry Assoc., Canada Cement Bldg.; monthly; 1905+: narrative and descriptive sketches].

In Between Times, Lit. Supp. to *Upper Canada Times*, Toronto.

Interdependence, Ottawa [League of Nations Society in Canada, 124 Wellington St.; quarterly; 1923+]. NOTE: Society also issues *Monthly News Sheet* [1933+]; *Digest of Press Opinion* [at intervals; 1936+].

Interlude, The Magazine for New Writers, Winnipeg, 3 Shipley Block [monthly; 1936+; ed. Harry B. Knox]. *Int.*

Journal of Education, Supp. to *Report of Superintendent of Education for Nova Scotia*, Halifax [1866+: educational history; reprinted material]. *JEd.NS.*

McGill News, Montreal [Graduates' Society, McGill Univ.; quarterly; 1919+: articles].

Maclean's Magazine, Toronto, 481 University Ave. [fortnightly; 1911+ (in succession to *Busy Man's Magazine*, 1905+, itself in succession to *Business*, 1895+; ed. H. Napier Moore: serials, short stories, poetry, current affairs]. *Mac.*

Magazine Digest, Toronto, 137 Wellington St. W. [monthly; 1930+: articles condensed from English, continental European, American, and Canadian journals].

Maritime Baptist, Wolfville, N.S., P.O. Box 419 [weekly; 1905+ (in succession to earlier denominational journals dating from 1827); ed. (Rev.) J. H MacDonald].

Montreal Churchman, 3473 University St. [monthly; Nov. 1912+; ed. (Rev.) R. K. Naylor: articles on history of the Anglican Diocese of Montreal, *etc.*].

Narrator, a guide to good books and periodicals, Toronto, 388 Yonge St. [monthly, 10 issues; 1933+].

New Frontier, a monthly magazine of literature and public affairs, Toronto, 989 Bay St. [April 1936+; ed. William Lawson: articles on current affairs, art, letters; short stories; poetry; reviews; illustrations]. *NF.*

New Magazine, Regina, Sask. [monthly; 1935; discontinued Jan., 1936: short stories, poetry].

New Outlook, Toronto, United Church of Canada [weekly; 1925+ (new series) (in succession to *Christian Guardian*, 1829+; *Presbyterian Witness*, 1848+; and *Canadian Congregationalist*, 1854+); ed. (Rev.) W. B. Creighton; (Rev.) Gerald R. Cragg became ed. in 1937]. *NO.*

Northern Messenger, Montreal, 360 Craig St. W. [weekly; 1864+; evangelical].

Ontario Library Review, Toronto [Ontario Dept. of Education; quarterly; 1916+]. *OLR.*

Onward, Toronto [United Church of Canada, 299 Queen St. W.; weekly; 1890+; ed. Archer Wallace: juvenile; short stories, *etc.*]. United Church also publishes: *Pathfinder*, juvenile monthly, 1913+, ed. George A. Little; *Canadian Boy*, juvenile weekly; *Canadian Girl*, juvenile weekly.

Presbyterian Record, Toronto, 372 Bay St. [monthly; 1875+; ed. (Rev.) W. M. Rochester].

Quarterly, McMaster University, Hamilton, Ont. [undergraduate; 1891+ (in succession to *Woodstock College Monthly*), changed to quarterly 1935+; ed. Charles W. Dunn: critical and descriptive essays; poetry; illustrations]. *McQ.*

Quarterly Review of Commerce, London, Ont., Univ. of Western Ontario [1933+: articles on economics, current affairs, *etc.*].

Queen's Quarterly, Kingston, Ont. [Queen's Univ.; 1893+; ed. Alexander Macphail: articles on literature, the arts, current affairs; short stories; poetry; reviews]. *QQ.*

Queen's Review, Kingston, Ont. [Alumni Assoc., Queen's Univ.; 9 issues; 1927+].

Royal Architectural Institute of Canada, Journal, Toronto, 74 King St. E. [monthly; 1924+; ed. I. Markus].

Saturday Night, Toronto, 73 Richmond St. W. [weekly; 1887+; ed. B. K. Sandwell: articles on current affairs, politics, finance, letters, the arts; descriptive sketches (illustrated); poetry; reviews; literary supplements]. *SN.*

Scarlet and Gold, Vancouver, P.O. Box 20 [R.N.W.M.P. Veterans' Assoc.; annual; 1919+; ed. A. A. Brookhouse].

School, Toronto [Ontario College of Education; monthly, 10 issues; 1912+; since Sept., 1935, two editions: elementary and secondary; ed. G. M. Jones].

School Progress, Toronto, 2 College St. [monthly, 11 issues; 1932+; ed. H. F. Coles].

Social Forum, Ottawa, 279 Rochester St. [Catholic Social Study Conference; monthly; March 1936+; ed. J. T. O'Connor: Liberal Roman Catholic comment on current events].

Toronto Star Weekly, 80 King St. W. [1910+: narrative prose, short stories, *etc.*].

Trinity University Review, Toronto [Trinity College, Univ. of Toronto, undergraduate; monthly in session; 1887+].

Undergraduate, Toronto [University College, Univ. of Toronto; undergraduate; annual; 1932(?)+: short stories, sketches, criticism, poetry].

University of Toronto Law Journal, Univ. of Toronto Press [annual; 1935+; ed. W. P. M. Kennedy].

University of Toronto Monthly, Toronto [Alumni Federation; monthly in session; 1900+; ed. B. F. Wood].

University of Toronto Quarterly, Univ. of Toronto Press [1931+; ed. A. S. P. Woodhouse: articles on literature, philosophy, social sciences; reviews; "Letters in Canada"]. *UTQ.*

Vagabond, Toronto, 446 Crawford St. [Elson Club; 1935+; only one issue pub. in 1936; ed. Milton Cronenberg: essays, short stories, poems]. *Vag.*

Valley Echo, Fort San, Sask. [patients and staff of Saskatchewan Sanatoria; monthly; 1919+; ed. Mrs. Jean Paul Talbot].

Vox, Winnipeg [United Colleges, undergraduate; 3 issues; 1897 (as *Vox Wesleyana*)+; illustrations].

Western Baptist, Edmonton, 207 Empire Bldg. [monthly; 1908+ (in succession to *North-West Baptist*, 1885+)].

Western Recorder, Vancouver, 650 Richards St. [United Church monthly; 1926+; in succession to *The Western Methodist Recorder*, 1900+; ed. (Rev.) J. P. Hicks].

Western School Journal, Winnipeg, Corner William Ave. and Ellen St. [monthly, 10 issues; 1906+ (in succession to *Educational Journal of Western Canada*, 1898+)].

Western Teacher, Western Extension College, Saskatoon [monthly; 1930+].

Winnipeg Free Press, Winnipeg [daily; 1874+; ed. J. W. Dafoe: editorial comment; weekly magazine section]. *WFP*.

World Wide, Montreal, P.O. Box 3070 [weekly; 1901+: selection of articles and cartoons from leading journals and reviews].

Young Magyar-American, Winnipeg, 375 Hargrave St. [monthly; March, 1936+: articles on literature, the arts, current affairs, *etc.*; poems].

II. CULTURAL AND LITERARY HISTORY OF CANADA

A. Selected Works of Reference

BROOKER, BERTRAM (ed.). *Yearbook of the arts in Canada, 1936.* Toronto, Macmillan, xxviii, 256 pp. $5.00. Revd. *CF* Dec.; *NF* Feb., 1937; *QQ* spring, 1937; *SN* Dec. 12. Contains: Reproductions of representative Canadian paintings, sculpture, architecture, photography; representative poems and short stories; and representative essays, the following bearing on arts and letters in Canada: BERTRAM BROOKER, "Art and society: A general introduction," xiii-xxviii; E. K. BROWN, "Canadian poetry" (from *UTQ*), 201-7; WILLIAM ARTHUR DEACON, "The Canadian novel turns the corner" (from *CM*), 208-17; BARKER FAIRLEY, "The American mind" (from *CF*), 240-3; G. CAMPBELL MCINNES, "Thoughts on Canadian art" (from *SN*), 222-7; Sir ERNEST MACMILLAN, "Problems of music in Canada" (address to C Authors' Assoc.), 185-200; Sir ANDREW MACPHAIL, "Our Canadian speech" (from *SN*), 235-9; PERCY E. NOBBS, "Recent architecture in Canada" (from *J of Royal Architectural Institute of Canada*), 228-34; BERNARD K. SANDWELL, "Better Canadian plays" (from *SN*), 218-21.

Canada Department of Public Printing and Stationery, Division of Documents. *Catalogue of official publications of the parliament and government of Canada, June, 1936.* Ottawa, King's Printer, 110 pp.

Canada, Dominion Bureau of Statistics, General Statistics Branch. *The Canada year book, 1936: The official statistical annual of the resources, history, institutions and social and economic conditions of the dominion.* Published by authority of minister of trade and commerce. Ottawa, King's Printer, xlii, 1154 pp. $1.50.

Canada, Library of Parliament. *Annual supplement to the catalogue of the Library of Parliament, 1935.* Ottawa, King's Printer, x, 193 pp.

Canadian almanac and legal and court directory for the year 1936. Toronto, Copp, Clark, 672 pp.

Canadian catalogue of books published in Canada, about Canada, as well as those written by Canadians with imprint of 1935. Comp. by the Public Library. Toronto, 1936. No. 14. Toronto, The Library, 46 pp. 50c.

Canadian Historical Review, March, June, Sept., Dec., 96-115, 231-48, 354-72, 467-88: [ALISON EWART, List of] "Recent publications relating to Canada." *Ibid.*, March, 116-24: T. F. MCILWRAITH [List of] "Recent publications relating to Canada: Ethnology, anthropology, and archaeology."

Canadian Journal of Economics and Political Science, Feb., May, Aug., Nov., 107-18, 256-68, 444-56, 603-14: ALISON EWART, "A bibliography of current publications on Canadian economics."

DEACON, WILLIAM ARTHUR and TURNER, STANLEY. *A literary map of Canada.* Toronto, Macmillan. $2.50.

*DE RICCI, SEYMOUR and *WILSON, W. J. (eds.). *Census of medieval and renaissance manuscripts in the United States and Canada.* Vol. I: *Alabama to Massachusetts.* (Under the auspices of the American Council of Learned Societies.) N.Y., H. W. Wilson, 1935, xxiii, 1098 pp.

5000 facts about Canada. 1936 ed. Founded by FRANK YEIGH. Toronto, Ontario Pub. Co., viii, 88 pp. 35c.

HESS, ERNEST (comp.). *A catalogue of scientific periodicals in libraries of the Maritime Provinces.* Halifax, Nova Scotian Institute of Science, 82 pp. $2.00.

McGill University Library School. *A bibliography of Stephen Butler Leacock.* Comp. by the class of 1935 under the direction of MARION VILLIERS HIGGINS, instructor in bibliography. Montreal, 1935, 36 pp.

McKim's directory of Canadian publications, twenty-ninth edition, 1936. A complete list of the newspapers and periodicals published in the Dominion of Canada and Newfoundland, with full particulars. Montreal, *etc.*, A. McKim, 477 pp. $3.00.

MIDDLETON, JESSE EDGAR and DOWNS, W. SCOTT (eds.). *National encyclopedia of Canadian biography.* Toronto, Dominion Pub. Co., 1935, iv, 383 pp. Revd. *CHR* Dec.

*O'BRIEN, EDWARD J. (ed.). *The best short stories, 1936, and the Yearbook of the American short story.* Boston and N.Y., Houghton Mifflin, xxviii, 409 pp. $2.50. Revd. *TLS* Dec. 19. Includes lists of vols. of short stories published in U.S. and Canada in 1935, index of short stories in books (American and Canadian, 1935), and list of distinctive short stories in magazines (II, Canadian authors), 1935.

Ontario Department of Education. I. *List of source material used for Canadian biography by the cataloguing division of the Toronto Public Library* comp. by CORA EVERITT. II. *Selected list of sources for Canadian reference material* comp. by ISABELLE J. LOCHEED. Toronto, King's Printer, v pp.

ROBERTS, Sir CHARLES G. D. and TUNNELL, ARTHUR LEONARD (eds.). *The Canadian who's who, founded 1910, with which is incorporated "Canadian men and women of the time:" A handbook of Canadian biography of living characters.* Vol. II: *1936-1937.* Toronto, Murray Printing Co., xxxii, 1254 pp.

Royal Society of Canada. *List of officers and members and minutes of proceedings, 1936.* Ottawa, Printed for the Society, [U. of T. Press], 22, CXXVI pp.

Statistical year book, Quebec, 1935 [Quebec], King's Printer, xxxiii, 452.

University of Toronto Quarterly, April, 1936, 359-456: "Letters in Canada 1935" ed. A. S. P. WOODHOUSE: Introduction; E. K. BROWN, "Poetry;" E. K. BROADUS, "Fiction;" W. S. MILNE, "Drama;" The Editor, "Remaining material;" ALISON EWART, "Lists of publications." Revd. *AU* juin; *Cur. Call* June; *NF* Sept.; *Revue des livres* avril; *Revue de l'Université d'Ottawa* mars, 1937; *SN* May 16; *TLS* Sept. 12.

WALLACE, W. S. (ed.). *The encyclopedia of Canada*, III, IV. See VII A.

B. Selected Studies in Historical and Contemporary Background

*Aberdein, Jennie W. *John Galt.* Toronto, Oxford, xxiv, 209 pp. $2.50. Revd. *SN* Feb. 20, 1937; *TLS* Oct. 31.

*Armstrong, Nevill A. D. *Yukon yesterdays, thirty years of adventure in the Klondike, personal memories of the famous Klondike gold rush, first hand accounts of lucky strikes, stories of Dawson in the wild nineties, together with adventures in mining, exploring and big game hunting in the unknown sub-Arctic.* London, John Long, 287 pp. Revd. *CHR* Dec.; *TLS* June 27.

Barbeau, Marius. *The kingdom of Saguenay,* and *Quebec, where ancient France lingers.* See VII A.

Bremner, Benjamin. *Tales of Abegweit (Prince Edward Island) containing historical, biographical and humorous sketches and selections. With appendix of place-names in Prince Edward Island with their origins or meanings.* Charlottetown, Irwin Printing Co., 132, xiv pp.

*Brinley, Gordon. *Away to Cape Breton.* Ill. by *Putnam Brinley. Toronto, McClelland and Stewart, xii, 266 pp. $2.75. Revd. *NYT* June 14.

British Columbia Public Library Commission. *Report, 1935.* Victoria, King's Printer, 12 pp.

Canada, Dominion Bureau of Statistics, Education Statistics Branch. *Biennial survey of libraries in Canada 1935.* Ottawa, 56, 32 pp. (planographed).

Canadian Historical Review, March, June, Sept., Dec., 91, 223, 351, 461: "Archives and libraries." *Ibid.,* March, June, Sept., Dec., 93, 228, 351, 463: "Canadian historical societies."

Carnegie Library demonstration in Prince Edward Island, Canada, 1933-1936. Charlottetown, P.E.I. Libraries, 52 pp.

England, R. *The colonization of western Canada.* See VII A.

Fort York, Toronto, Ontario. Toronto, Old Fort Advisory Committee, Best Printing Co. 24 pp. 25c.

Griffin, F. *Variety show.* See VI A.

Hale, J. R. *The Gamebridge classes, 1936.* Orillia, n.p., 24 pp. Sketches of pioneer days in Townships of Thorah, Mara, and Rama, Ont.

Harvey, D. C. *The colonization of Canada.* See VII A.

*Kinniburgh, James. *Sidelights on Canada.* London, Stockwell, 55 pp.

Mackinnon, Rev. Clarence. *The life of Principal Oliver.* See VI A.

Manion, Hon. R. J. *Life is an adventure.* See VI A.

Molson's Brewery. *Old Montreal.* Montreal, Gazette Printing Co., 48 pp.

Nova Scotia Historical Society. *Collections.* Vol. XXIII. Halifax, Imperial Pub. Co., xviii, 135 pp.

Okanagan Historical Society. *Sixth report, 1935.* Vancouver, Wrigley Printing Co., 309 pp.

*Orr, J. Edwin. *Times of refreshing: 10,000 miles of miracle—through Canada.* London, Marshall, Morgan and Scott, 128 pp. An account of an evangelistic tour through Canada.

Regan, J. W. [John Quinpool, *pseud.*]. *First things in Acadia.* See VII A.

Ross, John. *Notes on Cumnock and North East Nichol.* N.p., 7 pp. 25c. Recollections of early days in Wellington County, Ont.

*Schott, Carl. *Landnahme und Kolonisation in Canada am Beispiel Südontarios.* Mit 59 figuren im text und 55 Abbildungen auf Kunstdrucktafeln. (Schriften des Geographischen Instituts der Universität Kiel.) Kiel, xvi, 330 pp.

*Smith, Olive Willett. *Gaspé the romantique.* With drawings by *Vivian Moir. N.Y., Crowell, [Toronto, Oxford], 156 pp. $2.00. Revd. *NYT* May 24.

Stanley, G. F. G. *The birth of western Canada.* See VII A.

*Stead, James. *Treasure trek.* With introd. by "Sinbad." London, Routledge, [Toronto, Musson], x, 304 pp. $4.00. Revd. *CHR* Dec.

*Stricker, Jakob. *Erlebnisse eines Schweizers in Kanada.* Mit 24 Bildern. Zürich, Leipzig, Orell Füssli Verlag, 1935, 150 pp. RM. 4.80.

Tompkins, J. J. and Bateson, Nora. *Why not a co-operative library?* Antigonish, N.S., St. F.X. University, 11 pp.

Toronto Public Library. *Fifty-second annual report for the year 1935.* Toronto, Arcadian Press, 68 pp.

Violet Anderson, "Youth of Canada examines its world" (*SN* June 6—Canadian Youth Congress). Matt Murry Armstrong, "Back from the land" (*CF* Aug., 17-8). Alfred G. Bailey, "The opening of the Fort Beauséjour Museum" (*CHR* Sept., 347-9). Marius Barbeau, "Changing Quebec" (*UTQ* April, 318-33), "Isle aux Coudres" (*CGJ* April, 201-11). "Canada—an illiterate nation? A changing generation" by B. K. Sandwell; "English in Askelon" by Eric Duthie (*QQ* spring, 38-50). Charles Clowes, "Old Barkerville" (*Mac.* April 15, 22, 55-6, 58-60—reminiscences of life in Cariboo, 1863-8). Agnes Coffey, "George Edward Clerk, founder of the 'True Witness', a pioneer of Catholic action" (*C Catholic Hist. Assoc. report, 1934-5,* 46-59). Louis Blake Duff, "The vanished village of the Shorthills" (*CHR* March, 23-8). J. Fairfax, "Apology for the press" (*CF* April, 7-9). Sir Robert Falconer, "Irish influence on higher education in Canada" (*Trans. RSC* 1935, 131-44). W. W. Francis, "Margaret Charlton and the early days of the Medical Library Association" (*Bull. of Med. Lib. Assoc.* Sept., 58-63). H. C. Fricker, "Books for British Columbia" (*OLR* Aug., 121-3). Leslie Garden, "The museum and Canada's future" (*NHM* July, 10, 41). Hubert Garner, "Toronto's cabbagetown" (*CF* June, 13-4). Marion Gilroy, "Our need of library service" [in N.S. and N.B.] (*DR* Oct., 351-61). H. Carl Goldenberg, "Americanization of Canada" (*Fortnightly* June, 688-95; digested in *Magazine Digest,* Toronto, Aug., 85-8). Cecilia Goodenough, "Pioneers on the Peace River" (*Geographical Mag.,* Jan., 1937, 215-26). Edwin C. Guillet, "Old times in Cobourg and vicinity" (*Cobourg Sentinel Star,* running throughout the present year, commencing on Jan 2—a copy of all the articles has been deposited by the author in the Toronto Public Library). Florentine H. Hayden, "An artist in the Maritimes" (*CGJ* April, 193-9). *Brian Hill, "Samuel Butler in Canada" (*DR* April, 54-7). H. A. Innis, "More books on the Canadian far north, review article" (*CHR* Dec., 431-7). Watson Kirkconnell, "Canadian-Polish cultural relations" (*Warsaw Weekly,* Poland, July 17, 3). Victor Lauriston (series of historical articles appearing at irregular intervals on Western Ontario page of *London Free Press*). Mrs. P. H. Lenoir, "Reminiscences of a Halifax centenarian" (*N.S. Hist. Soc. collections,* XXIII1-13). Dorothy Livesay, "Corbin—

a company town fights for its life" (*NF* June, 6-8). G. R. Lomer, "Libraries" (*Encyclopedia of Canada* ed. W. S. Wallace, IV, 76-81). A. R. M. Lower, "In unknown Quebec" (*UTQ* Oct., 89-102). Colin S. MacDonald, "Early Highland emigration to Nova Scotia and Prince Edward Island from 1770-1853" (*N.S. Hist. Soc. collections*, XXIII, 41-8). Gladys Christena McDonald, "Early scenes from Western Canada" (*CGJ* July, 115-25). Jessie McEwen, "They read in the West" (*SN* March 21, 9). J. S. Martell, "The mingling of nationalities in Nova Scotia," "The new Nova Scotians," "Some general remarks on the intellectual awakening of Nova Scotians," "The progress of Nova Scotia after 1815" (*JEd.NS* Jan., 70-3; April-May, 386-90; Sept., 589-92; Dec., 1021-3). Angus Mowat, "Ex libris: Saskatoon" (*QQ* summer, 196-200—Provincial Travelling Library). Emmet J. Mullally, "Dr. Daniel Tracey, a pioneer worker for responsible government in Canada" (*C Catholic Hist. Assoc. report*, 1934-5, 33-45). "Nationalism in French Canada" (*Round Table* Dec., 126-36). Mary Nicholl, "An old house in Ontario" (*DR* Oct., 309-13—descriptions of life in a Presbyterian manse in Ontario in the 1820's). F. H. Patterson, "Old Cobequid and its destruction" (*N.S. Hist. Soc. collections*, XXIII, 49-80). Quebecer, "French Canadian nationalism" (*CF* March, 12-3; May, 12-4). Peter Quinn (*pseud.*), "Meet Quebec's Fascists" (*NF* Sept., 5-8), "Quebec baits the Jew!" (*NF* Oct., 6-10). L. Richter, "Germans in Nova Scotia" (*DR* Jan., 425-34). Savage and Latta, "Autobiography of a book: Saskatchewan travelling libraries" (*New Mag.* Jan., 6-8). Moira Seton [Sister Maura], "A brilliant newspaperman (*Bluenose* July, 7-8, 18—on James Carr Doyle, outstanding pressman of N.S., born 1840). C. H. J. Snider, "Schooner days" (serial appearing weekly in *Tor. Telegram*). Victor C. Soucisse, "Revolt in Quebec!" (*Mac.* July 1, 15; Aug. 1, 15; analysis of nationalist movement in Quebec). Robert J. C. Stead, "Manitoba in the early eighties" (*School* May, 753-7; Oct., 113-7). Alex Tooth, "Muzzling the college press" (*NF* May, 11-2). W. S. Wallace, "Journalism" (*Encyclopedia of Canada* ed. W. S. Wallace, III, 310-5), "Lo, the poor author" (*SN* April 4, 2, 3). J. C. Webster and W. N. Sage, "The historical renaissance in the Maritime Provinces and in British Columbia" (*CHR* Dec., 413-8). Eleanor Williams-Moore, "Culture, progress and development in Canada" (series of articles appearing in 14 newspapers throughout England, Scotland, and Ireland). Clifford P. Wilson, "The Beaver Club" (*Beaver* March, 19-24, 64). [A. S. P. Woodhouse], "Remaining material" in "Letters in Canada" (*UTQ* April, 396-411). George M. Wrong, "The beginnings of historical criticism in Canada: A retrospect, 1896-1936" (*CHR* March, 1-8).

C. Criticism of Canadian Literature and Speech

(a) General and Miscellaneous

Leslie Gordon Barnard, "A nation's literature" (*ACB* Christmas, 11-3). E. L. M. Burns, "Their name is mud" (*Beaver* June, 14-9—examination of place-names). Newton MacTavish, "The King family in literature: A biological summary" (*Mac.* March 15, 22). "The past quarter century," by Mazo de la Roche, Stephen Leacock, and Morley Callaghan (*Mac.* March 15, 36, 38). Lorne Pierce, "Literature, English-Canadian" (*Encyclopedia of Canada* ed. W. S. Wallace, IV, 89-106). Elsie Pomeroy, "Sir

Charles G. D. Roberts" (*Landmark*, English-Speaking Union, London, Feb.). CAMILLE ROY, "Literature, French-Canadian "(*Encyclopedia of Canada* ed. W. S. WALLACE, IV, 106-20). A. M. STEPHEN, "Canadian poets and critics" (*NF* Sept., 20-3).

(b) **Poetry**

COLLIN, W. E. *The white savannahs.* See VII A.

E. K. BROWN, "Canadian poetry repudiated" (*NF* July, 31-2—review of *New provinces*), "Poetry" in "Letters in Canada" (*UTQ* April, 362-7—reprinted as "Canadian poetry" in *Yearbook of arts* ed. BROOKER, 201-7). "Canadian poets" (*SN* Sept. 19, 5—list compiled from *CPM*). LEO COX, "Robert Choquette" (*Yearbook of arts* ed. BROOKER, 244-8—reprinted from *CF*). Mrs. MAX GROSSMAN, "Pauline Johnson, her life, legends, and verses" (*Jewish Western Bull.* Sept., 11, 16). "John Spittal and his poems" (*Haldimand County Hist. Rev.*, mimeo., 2-4). LEO KENNEDY, "Direction for Canadian poets" (*NF* June, 21-4). WATSON KIRKCONNELL, "Canada's leading poet, Stephan G. Stephansson (1853-1927)" (*UTQ* Jan., 263-77), "Canadian poets" (*Music and Arts Mag.* May, 5). C. F. LLOYD, "Audrey Brown" (*SN* April 25, 23). I. D. MACIVER, "Nova Scotia's verse writers" (*Acadia Athenaeum* Dec., 33-40). "National songs" (*Encyclopedia of Canada* ed. W. S. WALLACE, IV, 382-4). F. ROGER SARTY, "Canadian verse" (*Acadia Athenaeum* April, 9-22). PAUL SEVERIN, "Left-wing verse" (*SN* Dec. 12, 9). CHRISTINE GORDON WHEELER, "The bard of Bathurst" (*CB* Jan. 25, 10-1—on Charles Mair).

(c) **Fiction**

W. J. BANKS, "Grey Owl, big brother of the beavers" (*United Empire* Aug., 429-31). E. K. BROADUS, "Fiction" in "Letters in Canada" (*UTQ* April, 368-88). WILLIAM ARTHUR DEACON, "The Canadian novel turns the corner" (*Yearbook of arts* ed. BROOKER, 208-17—reprinted from *CM* Oct., 16, 38-40), "Early and recent Canadian novels: A reading course" (*ACB* spring, 11-8). B. C. DILTZ, "Maria Chapdelaine" (*School* Oct., 122-6). JOHN M. ELSON, "Canadian historical fiction" (*School* June, 851-4). ERIC F. GASKELL, "Grey Owl: Pathfinder and artist" (*CB* June, 1-5). JAMES O'BRIEN, "A neglected centenary" (*SN* Sept. 19, 5—publication of *The Clockmaker* by T. C. Haliburton). M. EUGENIE PERRY (letter in *John O'London* March 14). BERNARD PRESTON, "Toronto's Callaghan" (*SN* Jan. 18, 12).

(d) **Drama**

BUCHANAN, D. W. *Educational and cultural films in Canada.* See VI E.

HAYNES, ELIZABETH STERLING and COHEN, THEODORE. *A complete elementary manual on the arts of the theatre.* Book I: *Make-up and costume.* Book II: *Stagecraft and lighting.* Ill. by MAYE CHRISTENSEN. Edmonton, Institute of Applied Art, 1935, 52 pp.; 91 pp.

KNIGHT, G. W. *Principles of Shakespearean production.* See VII B a, English.

ANDREW ALLAN, "Canada's 1936 drama fest" (*CCom.* March, 21-2), "The Dominion Drama Festival, Ottawa, 1936" (*SN* May 2, pp 9, 16; May 9, pp. 13, 15), "French at festival" (*SN* May 16, 10), "The green room" (regular section of dramatic criticism in *CCom.*), "The need for a national theatre" (*CCom.*

April, 22-3). "A Canadian national theatre: Symposium of views on the form which it shall take" (*Cur.Call* June, 1-2, 18). DOROTHY V. CRIGHTON, "Drama festivals in B.C." (*SN* May 23, 15). *H. GRANVILLE-BARKER, "The Canadian theatre" (QQ autumn, 256-67). J. O. HERITY, "Dramatic history made with rural comedy: Reminiscences of the Markham Dramatic Club of thirty years ago" (*Cur.Call* June, 10). MARJORIE JARVIS, "Dominion Drama Festival of 1936" (*Echoes* June, 11, 26). "Manitoba's stage" (*C Stage, Screen, and Studio* Oct., 4-5). W. S. MILNE, "Drama" in "Letters in Canada" (*UTQ* April, 389-95). *MALCOLM MORLEY, "Rise of native drama" (*SN* Jan. 4, 12). BERNARD K. SANDWELL, "Better Canadian plays" (*Yearbook of arts* ed. BROOKER, 218-21—reprinted from *SN*). W. S. WALLACE, "Motion picture industry" (*Encyclopedia of Canada* ed. W. S. WALLACE, IV, 343-6).

See also: *C Moving Picture Digest; C Stage, Screen, and Studio; Cur. Call; SN.*

D. Selected Publications in Arts and Crafts in Canada

Art Gallery of Toronto. *Bulletin and annual report, April, 1936. Grange Park, Dundas St. West.* Toronto, Rous and Mann, 34 pp.

BAILEY, ALFRED GOLDSWORTHY. *The John Clarence Webster collection: An address.* (New Brunswick Museum collections, no. 1.) Saint John, N.B., 15 pp.

BUCHANAN, DONALD W. *James Wilson Morrice.* See VII A.

Canadian Handicrafts Guild. [Headquarters—2019 Peel Street, Montreal.] N.p., iv, 36 pp.

Canadian National Exhibition, Toronto. *Catalogue British painting and sculpture, Canadian painting and sculpture, British and Canadian water colours, British and Canadian graphic and applied art, international photography. August 28th to September 12th.* 150 pp.

"JAY." *Camera conversations.* With a foreword by B. K. SANDWELL. Toronto, Macmillan, xvi, 299 pp. $5.00. Revd. *CF* June; *SN* April 18.

*MACMILLAN, MARION THAYER. *Reflections: The story of water pictures.* N.Y., Greenberg, [Toronto, George J. McLeod], 82, [44] pp. $5.50. Many of studies depicted from natural scenes near Ojibway Island, Georgian Bay.

National Gallery of Canada. *Annual report of the Board of Trustees for the fiscal year 1934-1935.* Ottawa, King's Printer, 23 pp.

———— **Catalogue of painting and sculpture.* Ottawa, King's Printer, 160 pp. Contains a catalogue of Canadian pictures, with biographical notes on the painters.

RENNIE, WALTER A. and SMITH, MIRIAM E. *A student's workbook in music appreciation.* Toronto, Clarke, Irwin, 84 pp. 35c.

———— *I-VII of A student's workbook in music appreciation.* Toronto, Clarke, Irwin, 25 pp.

WALTER ABELL, "Jack Humphrey—painter" (*CF* June, 16-8). E. R. ADAIR, "The church of L'Enfant Jesus, Pointe aux Trembles" (*Bulletin des recherches historiques* 411-21). ROBERT AYRE, "Expressionist in Montreal" (*NF* May, 29-30—about Fritz Brandtner), "Soviet art comes to Canada" (*CF* Aug., 320, 343—exhibition of Soviet art recently shown in Montreal). MARIUS BARBEAU, "Changing Quebec" (*UTQ* April, 318-33), "Two centuries

of French Canadian wood carving" (*CF* March, 24-5). STANLEY BLIGH, "Musical festivals in British Columbia" (*Cur. Call* March, 13), "British Columbia enjoys great centre of art" (*Cur. Call* May, 7-8—Civic Art Gallery in Vancouver). FRED H. BRIGDEN, "The fifty-seventh annual exhibition of the Royal Canadian Academy of Arts" (*J of Royal Architectural Institute of Canada* Dec., 217-23). DONALD W. BUCHANAN, "A Canadian in St. Malo" (*QQ* autumn, 298-300—James Wilson Morrice), "James Wilson Morrice" (*UTQ* Jan., 216-27), "James Wilson Morrice" (*SN* Feb. 8, 9), Various articles on films in *CF*. "A Canadian wood-engraver: H. E. Bergman" (*Studio*, London, Dec., 322-5). RAYMOND CARD, "Church design in Canada" (*Building in Canada* Jan., 11-5). "A cartoonist of the left" (*CF* Aug., 332, 347—discussion of the work of Sam Borenstein, Montreal). H. S. M. CARVER (articles on housing and architecture in *CF* and *SN*). WILLIAM COLGATE, "Canada" (*Studio*, London, Feb., 110-1). EARL F. DAMUDE, "Hamilton—an art centre?" (*McQ* April, 7-12). Sir WYLY GRIER, "The fifty-seventh annual exhibition of the Royal Canadian Academy of Arts" (*Cur. Call* Nov., 15). A. E. HEATLEY, "Notes on Canadian music" (*Civil Service News* Dec., 511-2). NINA HOLLAND (articles on Canadian Indian arts and crafts in *C Red Cross Junior*). FREDERICK J. HORWOOD, "Toronto Conservatory of Music jubilee" (*Cur. Call* April, 7-8). ALAN JARVIS, "Notes on two Canadian artists" (*Undergraduate*, 35-8—David B. Milne and Elizabeth Wyn Wood). CHARLES W. JEFFERYS, "The visual reconstruction of history" (*CHR* Sept., 249-65). WALTER JONES, "A hayseed airs his views on art" (*Cur. Call* March, 2, 8). HELEN G. KEMP, "Loan collections from the Art Gallery of Toronto" (*School* Oct., 105-9). ESTELLE M. KERR, "Heliconian recollections" (*Cur. Call* Nov., 8, 13—first of series dealing with art clubs). R. G. KETTLE, "The Canadian group" (*QQ* spring, 78-81), "The Canadian Society of Painters in Water Colour" (*QQ* winter, 1936-7, 406-7), "Public versus painters" (*QQ* summer, 188-92). HAROLD KING, "Soviet art in Toronto" (*NF* Nov., 23). ALICE M. S. LIGHTHALL, "To the rescue of Indian handicrafts" (*Knitting and Homecraft* Aug.-Sept.). ARTHUR LISMER, "Canadian group of painters" (*Cur. Call* Feb., 14-5), "Children and art" (*CF* Jan., 12-5), "The children's art centre" (*CCom.* July, 28-9). E.M.M., "Music in the Maritimes" (*Cur. Call* March, 14). G. CAMPBELL MCINNES, (articles on art in *Art Digest*, N.Y., March; *CCom.* Jan.; *CF* May, July; *SN* Jan. 18, Aug. 1 [reprinted in *Yearbook of arts* ed. BROOKER], Nov. 28; *Studio*, London, Oct.; *Tor. Mail and Empire*; *WFP*), "World of art" (regular section in *SN*). FRED R. MACKELCAN, "Sir Ernest MacMillan" (*QQ* winter, 1936-7, 408-14). Sir ERNEST MACMILLAN, "Problems of music in Canada" (*Yearbook of arts* ed. BROOKER, 185-200—from an address to the C Authors' Association). Sir ANDREW MACPHAIL, "The four musicians" (*SN* Feb. 1, 2). NEWTON MCTAVISH, "Homer Watson, an appreciation" (*SN* April 11, 5). ANNETTE MARSH, "Paintings by Charles A. Gagnon, R.C.A.," "Painting by William Cruickshank, R.C.A.," "The Floodgate painted by Homer Ransford Watson, R.C.A. in the National Gallery at Ottawa" (*School* Jan., Feb., June, 381-6, 479-82, 847-50). L. MASON, Series of "Classified bibliographies of Canadian composers" (*Tor. Globe*). JESSICA E. MONEY, "Beauty of the spoken word aim of Winnipeg society" (*Cur. Call* Dec., 13-4—Poetry Society of Winnipeg). ERNEST NEWMANN, "Canadian artists of to-day: Wm. Goodridge Roberts" (*NF* July, 30). PEGI NICOL, "The passionate snow of yesteryear"

(*CF* April, 21—second exhibition of Canadian Group of Painters). PERCY E. NOBBS, "Recent architecture in Canada" (*J of Royal Architectural Institute of Canada* Sept., 167-71; reprinted in *Yearbook of arts* ed. BROOKER, 228-34). MILTON S. OSBORNE, "The modern and traditional interpretation of architecture" (*J of Royal Architectural Institute of Canada* April, 63-70). GERTRUDE PRINGLE (articles on handicrafts regularly in *CHJ*). MABEL CREWS RINGLAND, "Canadian handicrafts in Paris" (*Cur. Call* Dec., 5-6). J. L. SHADBOLT, "The artist and his means of expression" (*C Author* Dec., 11-3). LEO SMITH, "Music" (*Encyclopedia of Canada* ed. W. S. WALLACE, 363-72), "Music in Canada" (Dominion supplement of the *World Encyclopedia*, Pitmans). VIOLET M. THOMPSON, "The history of music in the schools of British Columbia" (*B.C. Teacher* June, 39-43). RAMSAY TRAQUAIR, "The Church of St. Etienne de Beaumont, Quebec" (*J of Royal Architectural Institute of Canada* Oct., 183-90). FRANK H. UNDERHILL, "False hair on the chest" (*SN* Oct. 3, 1, 3). G. STEPHEN VICKERS, "Farewell to Gothic!" (*McQ* April, 27-36), "Retrospection on Canadian art" (*McQ* March, 7-11). WILLIAM R. WATSON, "Canadian artists of to-day: Maurice Cullen, R.C.A." (*NF* Sept., 28). CHRISTOPHER WOOD, "Dr. Healey Willan" (*SN* Oct. 3, 5), "Fifty years of music" (*SN* July 25, 11—Toronto Conservatory of Music), "Musical events" (regular section in *SN*).

See also: *CF; C Homes and Gardens; Cur. Call; NF; J of Royal Architectural Institute of Canada; SN.*

III. POETRY

ALEXANDER, W. H. *Muerta por l'Espana* ["*She died for Spain*"]. Dedicated to Señora Isabella de Palencia, Señor Marcellino Domingo and Father Luis Sarasola. Leaflet. [The author, University of Alberta, Edmonton.]

Alpha Arts and Letters Society. *The good ship "Fun."* Hamilton, Davis-Lisson, 1935, 32 pp. 35c.

ARMSTRONG, CLARA. *"My rosary of friendships" and other poems.* [Montreal, Witness Press], 31 pp., 25c. Can be obtained from Miss Lilyan Wiley, 158 Spadina Road, Toronto.

ARMSTRONG, JANET M. *Rhymes and rambles.* Guelph, Guelph Pub. Co., 1935, 31 pp. Poems and essays.

BENSON, NATHANIEL. *An ode on the death of George V.* Toronto, Ryerson, 1 sheet folded twice. Ed. exhausted.

BETTS, MARY. *Dreams.* N.p., n.d., 33 pp. 50c. Can be purchased from Hudson's Bay Co., Edmonton.

[BEVANS, Mrs. F. E.] (JEMIMA REMINGTON, *pseud.*). *Where pussywillows dip and other verses.* N.p., 32 pp. 60c. Can be purchased through *CB*.

BOZYK, PANTELEMON. *Canadian musa* (*muse*). Yorkton, Sask., Redemptorist Fathers, 192 pp.

BROOKER, BERTRAM (ed.). *Yearbook of the arts in Canada, 1936.* See II A. Contains poems by: WALTER H. ABELL, NATHANIEL A. BENSON, AUDREY ALEXANDRA BROWN, JOHN BUCHAN, SARA CARSLEY, LEO COX, ALAN CREIGHTON, ROBERT FINCH, ELLEN M. FULTON, RICHARD GEORGE, JOAN S. GRIGSBY, ELIZABETH HASTINGS, LEO KENNEDY, ABRAHAM M. KLEIN, RAYMOND KNISTER, DOROTHY LIVESAY, L. A. MACKAY, ELEANOR MCNAUGHT, E. J. PRATT, F. R. SCOTT, A. J. M. SMITH, GRACE TOMKINSON.

BURNS, MALCOLM. *Golden gleams.* Vancouver, Rose, Cowan and Latta, 748 Seymour St., xvi, 93 pp. $1.25.

Canadian Authors' Assoc., Edmonton Branch. *Alberta poetry year book, 1936-37 (seventh year).* Edmonton, Institute Press, 36 pp. Contains poems by: BLANCHE ADCOCK, BERTHA M. ALEXANDER (1st prize, Alta. poetry contest), EDITH M. ANDERSON, AGNES I. ASTON HILL, ETHEL E. BOYD, JESSIE DRUMMOND BOYD, HERBERT J. BROOKS, ELAINE M. CATLEY, GEORGINA M. COOK, BARBARA VILLY CORMACK, MILWYN ADAMS DAVIES, CATHERINE B. DICK, Mrs. A. R. DOWNE (LYNETTE, *pseud.*), Mrs. WM. FORAN, WILLIE FOX, RIDLEY FULLARD, ELIZABETH GARBUTT, E. DENISTON GARNER, BERNARD V. GEE, EVA LEITH HAVENS, SYLVIA HILL, ISA GRINDLAY JACKSON, ELLEN L. JONES, ELSIE FRY LAURENCE, GLORIA LAURISTON, H. R. LEAVER, VIOLA BURKE MACDONALD, EDNA MCPHAIL, FREDERIC A. MCVEIGH, V. NORTHCOTE MARSH, HELEN MOORE, MARGARET MACDONALD PARKER, BERESFORD RICHARDS, MARGARET LAMB SCOULAR, GERTRUDE E. R. SHAW, JEAN SRIGLEY, J. T. STEPHENS, Mrs. I. M. STEVENSON, ASHLEY WALKER, FLOS JEWELL WILLIAMS.

Canadian Authors' Assoc., Montreal Branch, Poetry Group. *Poetry year book, 1936.* Preface by LEO COX. Montreal, The Association, 1126 Drummond St., x, 45 pp. 50c. Contains poems by: LILY E. F. BARRY, GERTRUDE BARTLETT, MINNIE HALLOWELL BOWEN, LOUISE M. BOWMAN, HELEN SHACKLETON BRIETZCKE, MARY W. BROOKS, SARA E. CARSLEY, MICHAEL T. CASEY, WARWICK CHIPMAN, LEO COX, LÉONIE M. CUMMING, Mother M. DOROTHEA, LORRAINE NOEL FINLEY, J. MURRAY GIBBON, MARY GOLDIE, MONA GOULD, NORA HARVEY-JELLIE, KATHLEEN JAMES HARRIS, CHRISTINE L. HENDERSON, LUCILE MABEL KING, ALICE M. S. LIGHTALL, W. D. LIGHTALL, ETHEL MACDOUGALL, MARGARET FURNESS MACLEOD, F. ROBINA MONKMAN, ARABELLA C. NIXON, BERESFORD RICHARDS, AMY REDPATH RODDICK, DOROTHY SPROULE, E. HILDA de STEIGER, ELIZABETH TATCHELL, FRANCES COREY THOMSON, ANNA LETITIA WALES, HELEN SLACK WICKENDEN.

Canadian Authors' Assoc., Victoria and Islands Branch. *Victoria poetry chapbook: A year book of the poetry group, Canadian Authors' Association, Victoria and Islands Branch, Victoria, B.C.* Victoria, Diggon-Hibben, 29 pp. Contains poems by: MARION ISABEL ANGUS, FAITH BREAM, BEATRIX F. CAMERON, EDWARD MAXWELL CHURCH, FRANCES EBBS-CANAVAN, DORIS FERNE, DONALD A. FRASER, CAROLINE D'AGUILAR HENDERSON, CARMEN HIGGINS, MYRTLE E. LANE, SARA JEAN MCKAY, FLORIS CLARK MCLAREN, PEGGY MANNETTE, ORMOND MARRION, ANNE MARRIOTT, Hon. Mr. Justice ARCHER MARTIN, M. EUGENIE PERRY, MARY H. RATHOM, BETTY SLEDGE, MARGERY SORBY, LEWIS WHARTON, AUDREY ST. DENYS WOOD.

Canadian calendar, 1937. [Crucible, c/o Miss H. M. Ridley, P.O. Box 224, Toronto.] Unpaged. Contains poems by some 130 Canadians.

Cap and bells: An anthology of light verse by Canadian poets. Chosen by JOHN W. GARVIN. Foreword by LORNE PIERCE. Toronto, Ryerson, x, 105 pp. $2.00. Contains poems by: ARTHUR S. BOURINOT, LOUISE MOREY BOWMAN, ROLAND V. CLARK, Archdeacon CODY, ANNIE CHARLOTTE DALTON, Monseigneur JAMES B. DOLLARD, Mrs. A. R. DOWNE (LYNETTE,

pseud.), Ernest Fewster, J. Murray Gibbon, R. E. Guy, Katherine Hale, Isa Grindlay Jackson, Cecil Francis Lloyd, Wilson MacDonald, Joseph Easton McDougall, Tom MacInnes, George H. Maitland, M. Eugenie Perry, E. J. Pratt, Sir Charles G. D. Roberts, Lloyd Roberts, Theodore Goodridge Roberts, Paul Sheard, Virna Sheard, Robert James Stead, Arthur Stringer, Anne Sutherland (Mrs. E. A. Brooks), Ethelwyn Wetherald, Francis Cecil Whitehouse, Constance Davies Woodrow.

Clarke, George Herbert. *Ode on the burial of King George the Fifth.* Toronto, Macmillan, 4 pp. 50c.

Coleman, H. T. J. *Patricia Ann: The story of a doll.* Ill. by Elsie Deane. Toronto, Dent, 63 pp. For children.

Creighton, Alan. *Earth call: A book of poems.* Toronto, Macmillan, viii, 67 pp. $2.00. Revd. *NF* June; *TLS* May 9.

*Donovan, Charlotte. *Idyl of the northern Canadian wilderness.* Pasadena, Calif., A. C. Lovekin, 450 S. Grand Ave., 1935, [19] pp. $1.00.

Duncan, Nora M. *"Down to the sea:" In honour of Vancouver's golden jubilee 1886-1936.* Illustrations and cover design by Joan Blanchet. North Vancouver, North Shore Press, 35 pp. 75c.

Galloway, A. Strome. *The yew tree ballad and other poems.* Aylmer, Ont., Barnecott & Monteith, 48 pp.

Garrett, Florence Pearl. *Memories.* Winnipeg, Wallingford Press, n.d., 28 pp. 50c.

———. *The whispering leaves.* Winnipeg, 32 pp.

Gibbon, John Murray. *Northland songs, no. 1.* Toronto, George V. Thompson, 26 pp. 25c.

Harvey, Peggy. *A whimsical Vancouverite.* N.p., n.d., 32 pp. 50c. Beautifully illustrated. Can be purchased from Hudson's Bay Co., Vancouver.

Heaton, Hugh. *The story of Albert the camel's son.* Ill. by H. E. M. Sellen. Toronto, Heaton Pub. Co. Distrib. by McClelland and Stewart, 39 pp. For children.

Husband, S. Berthe. *Altar flowers and other poems.* [The author, R.R. 8, London, Ont.], 30 pp.

Ivey, John F. *The fields of yesterday.* [The author, Cobourg, Ont.], 1935, 76 pp.

Lane, Wilmot B. *Quebec.* Toronto, Macmillan, [vi], 40 pp. $1.50. Revd. *CF* Jan., 1937.

*Larkin, Sarah. *The Trévals: A tale of Quebec.* Montreal, Renouf, 147 pp.

Laurence, Elsie Fry. *The band plays a march and other poems.* Linoleum cuts by Bessie A. Fry. [The author, Edson, Alta.], 66 pp.

*Law, Margaret Lathrop. *Where wings are healed: Songs of Nova Scotia.* Philadelphia, Poetry Publishers, 48 pp. $1.50.

Leacock, Stephen. *Hellements of hickonomics in hiccoughs of verse done in our social planning mill.* N.Y., Toronto, Dodd, Mead, xii, 84 pp. $1.50. Revd. *SN* May 2.

LeClaire, Gordon. *Sonnets to the stars and other poems.* Boston, Meador, 76 pp. $1.00.

McDougall, Joseph Easton. *Blind fiddler.* Toronto, Ryerson, 17 pp. 60c.

MACINTYRE, J. H. (MACK, *pseud.*). *Lowly lives, with lofty longings and other poems.* London, Ont., Hunter Printing Co., 1935, 165 pp.

M[cLAREN], A. C. *The escapades of "Jubilee," Vancouver's baby bear.* Drawings by MARGOT, Rhymes by A.C.M., 16 pp. 15c. For children. Can be purchased from Hudson's Bay Co., Vancouver.

MARQUIS, THOMAS GUTHRIE. *The cathedral and other poems.* Foreword by Sir CHARLES G. D. ROBERTS. Toronto, Musson, x, 53 pp. $1.00. Revd. *CB* Nov.; *SN* Dec. 12.

MATHESON, MARY. *Shining wings.* Vancouver, Roy Wrigley, n.d., 36 pp.

MOODY, IRENE H. [Mrs. FRANK B. LEWIS]. *Attar of song and other poems.* Toronto, Macmillan, viii, 70 pp. $2.00. Revd. *NF* March, 1937; *TLS* March 20, 1937.

MORRIS, MELBA. *On wings of thought.* Owen Sound, Ont., Bates Advertising and Printing Service, 38 pp.

New provinces: Poems of several authors. Toronto, Macmillan, viii, 77 pp. $1.50. Contains poems by: ROBERT FINCH, LEO KENNEDY, A. M. KLEIN, E. J. PRATT, F. R. SCOTT, A. J. M. SMITH. Revd. *CF* Aug.; *DR* Jan., 1937; *NF* July.

PENDRAGON. *A book of verses, gay and sombre.* Toronto, Sovereign Press, 66 pp.

[PICKTHALL, MARJORIE]. *The complete poems of Marjorie Pickthall.* New ed. Toronto, McClelland and Stewart, [iv], 279 pp. $3.00.

POLLARD, W. C. *Poems.* London, Stockwell, 35 pp. 2*s.*

REMINGTON, JEMIMA. See BEVANS, Mrs. F. E.

ROBERTS, Sir CHARLES G. D. *Selected poems.* Toronto, Ryerson, xii, 188 pp. $2.00. Revd. *QQ* spring, 1937; *SN* Christmas literary supplement.

RODDICK, AMY REDPATH. *I travel to the poets' mart.* Montreal, John Dougall, [iv], 52 pp.

SCHOOLEY, MARY RICE. *Sincere desires.* Vancouver, Roy Wrigley, [The author, 610 Jarvis St.], n.d. 27 pp. 50c.

SCOTT, FREDERICK GEORGE. *Poems.* London, S.P.C.K., xiv, 322 pp. 7*s.* 6*d.* Revd. *TLS* Nov. 28.

STONE, CLEMENT. *Vancouver vistas.* Vancouver, Privately printed, [The author, 2119 Gray Ave. Burnaby, B.C.], 24 pp. 35c.

STRACHAN, ADA M. *Hepaticas in spring.* [Toronto, The author, 35 Raglan Ave.], 1935, 23 pp.

STRACHAN, JESSIE. *Poems and Scotch prose.* [The author, R.R. 2, Bluevale, Ont.], 1935, 40 pp.

The studio poet's annual. Toronto, Writer's Studio, 32 pp. (mimeo.). Contains poems by: LAURA BEDELL, MARY KATHARINE BELL, IRENE CHAPMAN BENSON, JOAN BUCKLEY, MARGERY HILL COPITHORNE, GILEAN DOUGLAS, MARY FOSKETT, JOSEPH GARVEY, REBA M. HUDSON, MARY PERCEVAL JUDGE, EDNA MCBRIEN, HELEN MOORE, A. L. ORMAN, G. B. POWELL, ISOBEL ROUTLY, MARY I. WOODWORTH.

TALBOT, PEGGY. *Springtime: A musical play for children and other poems.* London, Arthur H. Stockwell, n.d., 24 pp.

THOMSON, ROBERT BURNS. *Poems.* Introd., notes, glossary, and index of first lines [by JOHN LOWE MUNRO THOMSON]. Winnipeg, Wallingford Press, xxiv, 387 pp.

THOW, WILLIAM. *Odd measures.* (Ryerson poetry chap-books.) Toronto, Ryerson, 11 pp. 60c.

TOWRISS, LOUISE YATES. *A house of memories.* Athens, Ont., Athens Reporter Presses. 41 pp.

TWEEDSMUIR, Lord (JOHN BUCHAN). *Poems, Scots and English.* Rev. and enlarged ed.; first appeared 1917. Toronto, Nelson, 141 pp. $1.25. Revd. QQ spring, 1937.

VEAZEY, EMMA. *My ships of yesterday and other poems.* Toronto, Ryerson, [The author, Box 428, St. Stephen, N.B.], n.d., 12 pp.

WALES, JULIA GRACE, WALES, ANNA LETITIA, WALES, EMMA THEODOSIA. *Argenteuil lyrics.* Lachute, P.Q., Watchman Press, 1935, 41 pp.

WHITEHOUSE, FRANCIS CECIL. *The dreamers.* Being a supplement to *Canadian and other poems* (Ryerson, 1934), 19 pp. 25c.

Zephyrs: A collection of poetry and art, the work of students of Danforth Technical School, Toronto. A Tech Tatler publication, 44 pp.

Poems by the following writers have appeared:[3]

BERTHA M. ALEXANDER (*Edmonton J*), JEAN C. ALLOWAY (*CC* Feb.), ALT'REGO (*CF* May), ERIC ANDERSON (*NO* July 29), HELEN B. ANDERSON (*Picton Times*), JEAN ANDERSON (*WFP* Aug. 22), M. A. ANGEL (*Cr.* spring), ANNE MARGARET ANGUS (*DR* Oct.), FRANCES R. ANGUS (*English J*, Chicago, Jan., Dec.), MARION ISABEL ANGUS (*CPM* April), SYLVESTER ANGUS (*Poetry of To-day*, Eng., (1), (39)), AQUARIUS (*CF* Aug., Oct.; *SN* Oct. 3), MARY L. ARMSTRONG (*NHM* June), JOHN S. ASTBURY (*NO* Nov. 18), AGNES I. ASTON HILL (*Animal World*, London; *Calgary Herald; Ch.* Nov.; *HY* spring, summer, winter; *Silhouettes Mag.*, Calgary; *Western Catholic Mag.*; *WFP* June 13, Nov. 28, Dec. 5; 4 poems in *Praebar anthology of verse*, N.Y.).

J. T. B. (*HY* winter), AUGUSTA BARBARA BAILEY (*Cr.* winter, spring, summer, autumn), A. G. BAILEY (*CPM* Jan.), LILLIAN BAILEY (*NO*, March 11), ETHEL M. BAIRD (*CB* Dec.), LEREINE BALLANTYNE (*Narr.* Dec.), GERTRUDE BANNERMAN (*Cr.* winter), MARY BANNERMAN (*CStudent* March), R. V. BANNON (*Antigonish Casket* Nov. 19; *Bluenose* Dec.; *Xaverian*, St. Francis Xavier University, Oct. 17), ARNOLD BARCLAY (*NHM* May; *WFP* Oct. 3, 31, Dec. 5), GERTRUDE BARTLETT (*CPM* Jan.), ARTHUR BEATON (*NF* Sept., Nov.), JESSIE L. BEATTIE (*CM* April), LAURA BEDELL (*Cr.* winter), MARY KATHARINE BELL (*CM* April), IRENE CHAPMAN BENSON (*Cr.* spring, summer, autumn; *SN* May 30, Dec. 26), NATHANIEL A. BENSON (*ACB* spring, Christmas; *CPM* Jan., July), CLARA BERNHARDT (*CPM* April; *NO* June 17; *SN* Feb. 22, May 2, June 13, Nov. 14, Dec. 19), MARION BERQUIST (*CPM* Jan.), JESSE PLAYFAIR BICKFORD (*Cr.* autumn), D. BIDWELL (*SN* Aug. 22), L. B. BIRDSALL (*CPM* April; *NHM* June), FLORENCE DEACON BLACK (*CPM* July), NORMAN FERGUS BLACK (*BC*

[3]For much of this information we are indebted to the various poetry groups of the Canadian Authors' Association. (Poetry published in the daily papers is listed only when it has been specially drawn to our attention.) Scrap-books of clippings for 1935 and 1936 have been compiled for the use of the surveyor; and these are now on file in the QUARTERLY office. See also volumes of verse listed above.

Teacher Nov.), Arthur S. Bourinot (*CPM* April; *SN* Oct. 10), Minnie Hallowell Bowen (*CPM* July), Louise Morey Bowman (*CPM* Jan.), Edna Alice Boyd (*CPM* July), Ethel E. Boyd (*Calgary Herald; Civil Service News* Dec.; *Edmonton J* Feb. 22; *HY* winter; *WFP* Feb. 15, July 4), Jesse Drummond Boyd (*Calgary Herald; Edmonton J; Victoria Colonist; WFP* July 18), Kathleen Boyes (*NHM* Sept.), Charles Frederick Boyle (*CPM* July), Ethel C. Brander (*SN* Oct. 10), Sterling Brannen (*Cr.; Fredericton Daily Mail; Saint John Telegraph-J*), Allison Brent (*SN* Sept. 5), Myrtle J. Broley (*SN* Dec. 26; *WFP* June 13), Alice Cameron Brown (*CPM* April), Audrey Alexandra Brown (*Ch.* June; *CPM* Jan., April; *Civil Service News* April; *DR* Oct.; *Edmonton J* May 9; *SN* April 18, July 4, Oct. 24), Dorothy M. Brown (*Ch.* Sept., Dec.), Kathleen Brown (*CPM* July), Marjorie Brown (*Ch.* Oct.), Louise Bryan (*NHM* Feb.), C. W. Bryden (*NO* Aug. 12), Joan Buckley (*CPM* July; *Vancouver Sun*), Leonard Bullen (*NF* April), Thyrza Young Burkitt (*Lethbridge Herald*), Ethel H. Butler (*Messenger of the Sacred Heart* Feb., Oct.; *Sentinel of the Blessed Sacrament* Jan., June, July, Aug., Oct.), F. James Byrne (*NHM* July; *WFP* Sept. 26).

Bessie M. Cairns (*NO* June 10, July 8, Aug. 12, Nov. 15), H. Caldicott (*CHJ* April), I. Calloway (*SN* Nov. 28), W. D. Calvert (*Cr.* summer; *Countryman Quarterly R*, Oxford), Elizabeth Cameron (*WFP* Jan. 23), Amy Campbell (*CM* March; *CPM* April; *NO* March 11, Aug. 5), Elizabeth K. Campbell (*NO* June 10, Oct. 7, 14), Raymond Card (*SN* April 4, Aug. 15), Helen T. Carrington (regularly under title "Life's Gleanings" in *WFP*), Sara E. Carsley (*CPM* Jan.), Elaine M. Catley (*Calgary Albertan* April; *Calgary Herald* Jan. 25, Feb. 17, March 17, April 1, 30, May 1, Aug. 6; *Knox United Church calendar* April 5, Nov. 10; *SN* April 18), Marion Catto (*NO* July 1), Verna Weaver Cawston (*HY* winter), Edmar Chapman (*CM* May, July), V. Bruce Chilton (*Alentour*, Lowell, Mass., summer, autumn, winter; *American lyric poetry*, Galleon Press, N.Y.; *Canadian Spectator*, Regina, May), Thomas Curtis Clark (*NO* Jan. 15, 22; March 18, 25, April 29, July 22, Nov. 11, Dec. 9), George Herbert Clarke (*CPM* April; *DR* Jan.; *QQ* winter, 1936-7), Lucy G. Clarkin (*Extension Mag.*, Chicago, June, Oct.; *Magnificat Mag.*, Manchester, N.H., Dec.; *Red and White*, St. Dunstan's University, P.E.I., Easter, May, Christmas), Frieda Claus (*AS-P* March; *Regina Leader Post* Jan. 16, March 21, April 4, May 16, July 11, Aug. 22, Oct. 3, Nov. 7, 28; *Western Producer*, Saskatoon, Jan. 2, 16, 23, Feb. 6, 27, March 26, April 9, 23, May 9, July 2, 23, Aug. 20, Oct. 8, 15), Charles Clay (*Pathfinder* Sept.), Catherine Cate Coblentz (*NO* Jan. 22, 29, Feb. 12, 26, April 15, 22, 29, June 24, Sept. 30, Nov. 4), Stanton A. Coblentz (*CB* Nov.), H. A. Copy (*Mac.* Dec. 1), Mac. Coleman (*AS-P* Feb., March; *Challenge*, Toronto; *Leader Post*, Regina), Clara Colgan (*SN* Sept. 19), S. R. Collins (*NO* Dec. 23), Mary Elizabeth Colman (*B.C. Teacher* Sept., Dec.; *NO* Aug. 26), Kate Colquhoun (*Cr.* winter), Merrill H. Cook (*SN* Feb. 8), Helen Coolidge (*NO* May 13), Rose Cooper (*Int.* June, July-Aug.), M. Hill Copithorne (*HY* spring, summer), Barbara V. Cormack (*Ch.* Aug), Mary Cornell (*Cr.* winter), Leo Cox (*CF* Nov.; *CPM* April; *NHM* Oct.), Isabell C. Crawford (*B.C. Teacher* Oct.), Alan Creighton (*CPM* July; *NF* June; *SN* Feb. 1), David Cunningham (*CPM* April; *NO* March 11, May 6, July 22).

Annie Charlotte Dalton (*CPM* Jan.), J. R. Davies (*SN* Nov. 7), Alastair Davis (*Cr.* spring, autumn), Ella M. Davis (*New Mag.* Jan.), Angela K. Dawes (*CPM* April), Ben Deacon (*SN* April 18), Maisie N. Devitt (*CPM* Jan., April; *Calgary Western Examiner; Town Crier*, Powell River, B.C.; *Vancouver Sun*), Celia C. Dimock (*NHM* Oct.), Elizabeth Donaldson (*CPM* April; *J of Royal Astronomical Society; Tor. Mail and Empire*), Alice Ann Dorey (*NO* April 8), Gilean Douglas (*CB* Oct., Nov.; *CM* Oct.; *CPM* Jan.; *Cr.* winter, summer; *HY* fall; *Poetry of To-day*, Eng., (2) (40); *SN* Feb. 29; *Tor. Daily Star*), Mrs. A. R. Downe (Lynette, *pseud.*) (*CPM* July), Dorothy Doyle (*WFP* June 20), Dorothy Duchemin (*Charlottetown Guardian* Sept.), Louis Blake Duff (*SN* May 30, Sept. 5), Nora M. Duncan (*Ch.* June), Mentie DuVal (*HY* winter, summer).

Ivy O. Eastwick (*NO* Sept. 30), Hugh Eayrs (*SN* Feb. 22), Frances Ebbs-Canavan (poem written for Victoria Musical Festival, set to music), Ella H. Eckel (*CM* Feb., Aug., Sept., Nov., Dec., *NO* April 1, Oct. 7), Lillian Edmondson (*CPM* April), W. F. L. Edwards (*SN* Sept. 5), Carrie Eldridge (*WFP* March 7), Paul Ellerbe (*CM* May), Harry C. Elliott (*Ch.* April), Amy Bissett England (*Cr.* summer), Florence C. Estabrooks (*Cr.* winter, summer, autumn).

H. H. Fariss (*NHM* Nov.), H. L. Farmer (*Tor. Globe*), Caroline Grant Farrill (*Cr.* spring; *NO* June 10), Janet Farwell (*Cr.* winter), Doris Ferne (*CPM* Jan.; *Praebar anthology of verse*, N.Y.; *Great Thoughts Mag.*, London; *SN* June 20; *Vancouver Province; Vancouver Sun; Victoria Daily Colonist; Victoria Daily Times; Western Recorder*), Robert Finch (*CPM* Jan.), Margaret Fishbank (*Cr.* autumn), H. Shirley Fowke (*SN* March 14), Estelle Fox (*CPM* July), Alexander Louis Fraser (*British Weekly*, London; *CB* June; *Montreal Star; Tor. Globe*), Donald A. Fraser (*Ch.* Nov.; *NHM* Sept.; *Western Recorder* Dec.), B. C. Freeman (*NO* Jan. 15, 29), Annerika Fries (*NO* April 15), Alice Thorn Frost (*NO* Feb. 26), William Sword Frost (*NO* Feb. 12), Edna Dunlop Fulcher (*NO* Feb. 26), Ridley Fullard (*Cr.* summer), Ethel Romig Fuller (*Western School J* April), Ellen M. Fulton (*CPM*, July).

Elizabeth Garbutt (*Calgary Albertan; Calgary Daily Herald; CPM* Jan.; *NHM* Nov.), E. Gardiner-Smith (*NHM* March), Eric F. Gaskell (*CPM* April; *Cr.* summer; *HY* spring), Richard George (*CPM* Jan.; *SN* Jan. 11), Lois H. Gilpin (*Cr.* winter, spring, summer, autumn), Doreen Gordon (*CPM* April), Alice Kathryn Gould (*Cr.* spring), Mona Gould (*Cur. Call* Feb., March, April, May, June, Nov.; *Ch.* May; *CM* Jan., May, June; *SN* Oct. 10, Nov. 7, Dec. 19), Annie Lambert Gowie (*NO* Oct. 7), Madeleine Graisberry (*SN* Sept. 5), H. C. Grant (*NO* Nov. 4), Thomas E. Grant (*NHM* Aug.), Agnes Kendrick Gray (*NO* Aug. 19, Nov. 25), Lillian Collier Gray (*C Girl; C Milk Producer; CPM* July; *Ont. Farmer; Ont. Milk Producer; Onward*), Ethel Kirk Grayson (*CPM* Jan., July), Blanche Greenaway (*New Mag.* Jan.), David W. Greer (*New Mag.* Jan.), R. H. Grenville (*Int.* July-Aug.), Aletha Griffith (*HY* spring), Joan S. Grigsby (*SN* June 13), Ralph Gustafson (*SN* Jan. 25).

Florence Jones Hadley (*NO* Jan. 15), Katherine Hale (Mrs. John Garvin] (*CPM* April; *SN* Feb. 1), George A. Hall (*CHJ* April), Martha Lindley Hall (*NO* Feb. 19), Venetia Hamilton (*NO* May 6, Sept. 2), Verna

LOVEDAY HARDEN (*CM* Nov.; *Cr.* autumn; *NO* Jan. 8, April 22), H. REGINALD HARDY (*NHM* Aug.), ELIZABETH HARRISON (*QQ* summer; winter, 1936-7), ELIZABETH HASTINGS (*CPM* Jan., April, July), PAULINE HAVARD (*CM* Aug., Sept., Oct.; *CPM* April, July; *NHM* Nov.), S. I. HAYAKAWA (*NF* Sept.), D. A. HAYTHORNTHWAITE (*CM* March), DORIS HEDGES (*CPM* April), REBECCA HELMAN (*NO* Feb. 12, March 11, April 15, July 8), CAROLINE D'A. HENDERSON (*CPM* April; *Cr.*; *New Zealand Methodist Times*; *Pacific Empress* Sept.; *Poetry R*, London, July-Aug.; *Western Recorder*), CHRISTINE L. HENDERSON (*Cr.* autumn; League of Nations Society in Canada, *Monthly News Sheet* June), LOUISE HERCUS (*Ch.* Nov.), DOROTHY CHOATE HERRIMAN (*Cr.* summer; *Port Hope Evening Guide*; *Port Hope Weekly Guide*), HILDA HESSON (*WFP* May 30), DOROTHEA HILLS (*Ch.* Sept.), ERMINA CARPENTER HOLLAND (*Charleston Evening News*; *CPM* April; *Cycle*; *Detroit News*; *North Carolina Poetry R*; *Poetry World*, N.Y.), CLARA HOPPER (*CPM* Jan., July; *SN* June 13), IRENE K. HUGHES (*AS-P* Jan., March), J. J. HURLEY (*CPM* July; *WFP* Feb. 8, 29, April 4), S. BERTHE HUSBAND (*Cr.* summer), MURIEL GLENN HUTTON (*NHM* Aug.; *NO* Feb. 12; *WFP* June 13, 20, Dec. 26).

G. L. I. (*SN* Aug. 1, Oct. 10), JOSEPHINE INGRAM (*NO* May 27, Oct. 28), ISA GRINDLAY JACKSON (*Arrow Mag.* April; *Bridle and Golfer*, Toronto, Dec.; *Calgary Herald*; *Edmonton J*; *Farm and Ranch R* March, July, Dec.; *Mac.* Feb. 15; *NHM* Jan., Oct., Nov.; *Today and Tomorrow*, London, May, Sept.; *Western Canada Institute entertainment book*; *Western Farm Leader*; *WFP* Feb. 1, 22, Oct. 24), EDNA JAQUES (*Ch.* Jan., Feb.; *Mac.* June 15; *Vancouver Province* Jan. 25, Feb. 15, July 11; *WFP* Jan. 18, 25, Feb. 1, 8, 29, March 7, 14, 31, April 18, May 30, June 6, 20, 27, July 4, 18, 25, Aug. 1, 15, Sept. 26, Oct. 17, 24, Nov. 21), MARIEL JENKINS (*CPM* April; *Cr.* autumn), GEOFFREY JOHNSON (*QQ* autumn), SKULI JOHNSON (translations from Icelandic poets in *Heimskringla*, Winnipeg, L, no. 28), W. JOHNSON (*NHM* Jan., Oct.), ELLEN L. JONES (*Calgary Herald*; *Our Empire*, London, July; *Overseas Mag.* London, Feb.; *The Springbok*, Kimberley, S.A., July; *WFP* July 25, Dec. 5), THOMAS S. JONES (*JEd:NS* Sept.), RUTH JUDD (*NHM* March), MAY P. JUDGE (*Cr.* autumn).

MABEL KAY (*NHM* Sept.), HELEN KELLY (*Charlottetown Guardian* Sept.), HOWARD ANGUS KENNEDY (*Historical tapestries of Canada*, leaflet, 4 pp.), LEO KENNEDY (*CPM* Jan.; *NF* April; *SN* Feb. 1, Aug. 29), MURIEL KENNEDY (*NHM* June), ROY L. KING (*WFP* March 7, 14, 21, Aug. 22, Nov. 28), GLADYS KIPPEN (*CStudent* Feb.), WATSON KIRKCONNELL (*CPM* Jan., April; *Echoes* Oct.; *Norge-Canada*, Winnipeg, May; *Warsaw Weekly*, Poland, July 17; translation of several poems by S. G. STEPHANSSON, *UTQ*, Jan., 263-77).

MARGARET F. LABORDE (*Vancouver Province*), GEORGE LACOUR (*WFP* June 13), MAUDE LAIDMAN (*WFP* July 11), JOHN LAMB (*SN* April 4), GERTRUDE M. LAMBERT (*NHM* Nov.), MYRTLE E. LANE (*Blue Moon*, Washington, D.C.; *Vancouver Sun* Feb. 17; *Western Recorder*), CYRIL MALCOLM LAPOINTE (*CPM* April), ELSIE FRY LAURENCE (*Ch.* April; *Edmonton J* Aug. 8; *NY Sun*), FRANCES LAURIE (*Vag.* March), GLORIA LAURISTON (*CPM* July; *Cr.* autumn), MARIE LAWRENCE (*NO* Feb. 26), MYRA LAZECZKO (*Int.* July-Aug.), EMILY LEAVENS (*CF* Dec.), GORDON LECLAIRE (*American Fireside* July-Aug., Sept.-Oct., Nov.-Dec.; *American states anthology*; *American voices*, ed. D. GOULD, Avon House, N.Y.; *America Singing*; *American Weave* autumn; *Arcadian Trails*

Dec.; *Bard*, Jackson, Miss., fall; *Blue Moon*, Washington, D.C., Christmas; *CB* Oct.; *Contemporary poets of America*; *Cr.* autumn; *Democrat Leader*, Fayette, Mo., July; *Driftwind*, North Montpelier, Vt., Sept.; *Green Tree* Sept.; *Hartford Daily Courant* Nov.; *Hoosier Poetry Mag.* winter, 1936; *Let Us Sing* Dec.; *Manhattan Poetry Parade*; *Modern Bards* autumn; *Montreal Daily Star*; *Moods* July-Dec.; *Muse*, Chicago; *Notebook* Sept., Nov.; *Paso Robles Singing Sands* Aug.; "Patterans in Poetry," *Ridgewood Herald* July; *Poet-Craft* Oct.; *Poetry R*, London, Sept.-Oct.; *Quickening Seed* autumn; *Rose Chalice*, Westfield, Mass.; *Scimitar and song year book*; *Talaria* Oct.; *Teachers' Mag.* June; *Threads of Tapestry*; *Vermonter* July; *Verseland anthology*; *Versemaker* autumn), Dorothy Roberts Leisner (*CPM* April, July), Jeanette Lelland (*WFP* July 4), George Wray Lemon (*NO* Feb. 26), Kenneth Leslie (*CPM* Jan.), Lilian Leveridge (*CB* Jan. 25; *CPM* April; *HY* spring; *NO* Oct. 7), Ray Lewis (*C Moving Picture Digest* Jan. 21, April, Sept. 26), Dorothy Livesay (*CF* May; *CPM* Jan; *NF* May, July, Oct.), Cecil Francis Lloyd (*CPM* Jan., April; *SN* Feb. 15, June 13, July 11, Aug. 22, Nov. 7), Lynette, *see* Mrs. A. R. Downe.

A. H. M. (*WFP* Nov. 14), C. H. M. (*CF* Dec.), Freda McArton (*AS-P* Jan.), Hunter MacBain (*SN* Oct. 3), Mary E. McCullough (*Ch.* Oct.; *NO* Jan. 1), Agnes Foley Macdonald (*Bluenose* July), Helen C. MacDonald (*Cr.* autumn), Wilson Macdonald (*HY* winter), Joseph Easton McDougall (*CM* Sept., Nov.; *CPM* Jan., July), Irene Brock McElheran (*HY* winter, summer), Maud McEwen (*Vancouver Province* Feb. 15), Isobel McFadden (*C Girl*; *CM* Jan.; *Onward*; *Tor. Globe*; *Tor. Mail and Empire*), Ada M. McFarlane (*WFP* Jan. 2, March 7, June 20, Aug. 1, Oct. 31, Dec. 19), J. H. Macintyre (*Dawn of To-morrow* London, Ont.; *London Free Press*; *St. Thomas Times-J*), Mrs. E. J. MacKay (*NHM* Oct., Dec.), L. A. MacKay (*CF* Jan., April, Oct., Dec.), Margaret M. Mackay (*Echoes* Dec.), Sara Jean McKay (*Christmas lyrics of 1936*, Beacon Publications, N.Y.; National Life Conservation Contest, N.Y., *Anthology of Contributors*; *Poetry Caravan*; *Victoria Colonist*), Marjorie McKenzie (*CPM* Jan., July), Floris Clark McLaren (*CPM* Jan.; *NHM* Feb.; *Vancouver Province* June 13), Margaret F. MacLeod (*Cr.* summer, autumn), L. E. McMartin (*CF* Feb.; *Cr.* summer), Carlton McNaught (*CF* June, Sept.), Eleanor McNaught (*CF* March; *SN* Jan. 18), Roger R. MacPherson (*Edmonton Bull.*; *Edmonton J*), R. Henry Mainer (*CB* Dec.), Peggy Mannette (*Western Recorder*), Ormond Marrion (*Expression*, Boston; *Western Recorder*), Anne Marriott (*Bard*, Jackson, Miss., July, Sept.; *Blue Moon*, Washington, D.C.; *Ch.* Jan.; *Chamber's J*, Edinburgh; *Christian Advocate*, San Francisco, July; *Christmas lyrics of 1936*, Beacon Publications, Boston; *CPM* Jan.; *Edmonton J*; *Expression*, Boston; *Missionary Monthly* Aug.; *Muse*, Chicago, June; *NHM* Nov.; *N.Y. Sun* Oct.; *Plainfield Courier-News*, N.J., July; *Sunday at Home*, London; *Vancouver Sun*; *Western Recorder* July, Sept.; *Young People*, Rock Island, U.S.A.), David Martin (*New Mag.* Jan.), Martha Martin (*Chatauqua Daily*; *Juvenile anthology*, Jane Manner's N.Y.; *Muse*, Chicago; *Music Leader*, Chicago; *Praebar anthology of verse*, N.Y.), Mary Matheson (*NHM* July, Sept.), Sister Maura [Moira Seton] (*CPM* April; *Muse*, Chicago), Edward J. Maxwell (*NO* July 29), Merlin (*CF* April, May), Gwendolen M. Merrin (*CM* Aug; *CPM* July; *DR* July; *Farmers' Wife*, St. Paul, Minn., July; *NHM* July), Daniel Mick (*Cr.* summer), Helen Elizabeth Middleton

(*Cr.* spring, autumn), J. E. Middleton (*SN* Dec. 12), Margaret Miller (*Mac.* Jan. 1; *SN* April 4, May 9), J. Lewis Milligan (*British Weekly*, London; *Stratford Beacon-Herald*), Sylvia E. F. Mitchell (*NHM* March, Aug., Oct.; *New Mag.* Jan.), Jessica E. Money (*NHM* Nov.; *WFP* Aug. 29, Nov. 21), F. Robina Monkman (*Cr.* autumn; *NO* April 22, Sept. 9, Nov. 11), L. M. Montgomery (*HY* winter; *SN* June 6), Irene H. Moody [Mrs. Frank B. Lewis] (*CPM* Jan., April; *Poetry of To-day*, Eng., 1 (39)), Helen Moore (*Facets*, U.S.A.; *Primary Service*, Calgary), Noreen Moore (*Int.* July-Aug; *WFP* Oct. 31, Nov. 14, Dec. 5), Melba Morris (*Cr.*; *Great Thoughts Mag.*, London; *London Advertiser*; *Tor. Globe*), Hilda Morrison (*Bluenose* July), Helene Mullins (*CB* Dec.), Rupert Munday (*CPM* April), Kathryn Munro (*CPM* Jan.), Mrs. E. M. Murray (*JEd. NS* Dec.), Arthur M. Mushlian (*WFP* June 6, 13), Mabel Black Myers (*Amherst Daily News*; *Cr.* spring, summer, autumn; *Halifax Chronicle*; *Montreal Gazette* April 30, May 5, Sept. 30, Dec. 24, 31; *Montreal Star* April 28; *Sackville Tribune*; *United Churchman*, Sackville, N.B., Jan. 30, April 12, June 24, Oct. 6, Dec. 23, 30).

E. G. N. (*SN* March 14), T. Negoro (*CPM* July), Norma V. Nelson (*NHM* May), James Neill Northe (*HY* summer, fall), Henry Noyes (*CF* March, Aug.), Robert Orchard (*CPM* April), McLeod Orford (*Cr.* spring, autumn), Margot Osborn (*CPM* Jan., April; *NHM* July), A. G. A. Paine (*Cr.* autumn), Allan Parkinson (*WFP* Jan. 25, July 11, Sept. 12), D. Kermode Parr (*Tor. Mail and Empire*), Joanna Pearce (*CPM* Jan.), Pauline Bradley Perrigard (*CPM* Jan.), M. Eugenie Perry (*Ch.* July; *CPM* July; *Vancouver Sun* Feb. 15, March 20, May 15, July 18, 31; *Western Recorder* April, July), Lawrence Phillips (*WFP* March 7, Nov. 14, 21, Dec. 5, 26), Vesta Pickel (*AS-P* Feb.), Constance Fairbanks Piers (*CPM* Jan.; *Halifax Mail* Jan. 27; *Poetry of To-day*, Eng., (1) (39); *Victoria Daily Colonist*), Norman M. Plummer (*Calgary Herald*), Sally A. Potter (*CPM* April), Blanche I. Pownall (*CM* March; *HY* fall), E. J. Pratt (*CF* March, Nov., Dec.; *CPM* April; *NF* May; *SN* Nov. 21), Olive Clare Primrose (*CPM* Jan.), Lettice Bentley Purnell (*NHM* Jan.), C. B. Pyper (*SN* Nov. 14).

Clara Rader (*HY* summer), Robert Reade (*CPM* April), George William Reid (*CPM* July), Lionel Reid (*SN* July 18), W. Allister Reid (*Cr.* winter, spring, summer, autumn), C. A. Remely (*CPM* April), Ruth Mason Rice (*JEd.NS* Sept.), Beresford Richards (*Cr.* spring, autumn), Winifred N. G. Richards (*NO* Jan. 15), Carol M. Ritchie (*NO* April 29, June 3, July 1, 29, Nov. 18), Florence C. Roberts (*HY* fall), Lloyd Roberts (*CPM* Jan.), Theodore Goodridge Roberts (*CPM* April; *SN* Oct. 24), Anne M. Robinson (*NO* Jan. 15, March 18, April 8, 22, June 10, July 29, Oct. 21, Dec. 16), H. T. D. Robinson (*Cr.* spring), Lady Amy Redpath Roddick (*Spring anthology of Mitre Press*, London), Harold Rogers (*CPM* April, July), F. H. Ross (*WFP* Jan. 18, Dec. 19), Isobel Routly (*NHM* Jan.), Verne Dewitt Rowell (*SN* Aug. 22), Fletcher Ruark (*Cr.* winter), Frances Russell (*CPM* July), Margaret Rutherford (*AS-P* Feb., March).

Dora M. Sabean (*Bluenose* July), Lieba Sachs (*HY* fall), Helen Sangster (*SN* March 21, May 30, July 11, Aug. 1, 8, Dec. 5), Daisy L. Saunders (*New Mag.* Jan.), Rocke Savage (*WFP* June 6), Walter Schowalter (*AS-P* March; *Western Producer*, April 16, June 14, 25, July 22, Oct. 8, Nov. 5, 12, 19, Dec. 12,

17, 24), BENNETT SCOTT (*NHM* Sept.), F. R. SCOTT (*CPM* Jan.), NELLIE E. SECORD (*New Mag.* Jan.), BEATRICE SHAND (*C Red Cross Junior* Sept.; *NO* March 18), A. JACQUELINE SHAW (*Western School J* Jan.), BETTY G. SHAW (*NHM* June), VIRNA SHEARD (*CPM* April), CLARE SHIPMAN (*NO* Feb. 12, Dec. 30), AUDREY SILCOX (*NO* April 8, March 4, May 6), MIRIAM SIMPSON (*CPM* Jan.; *Cr.* winter, spring), DIANA SKALA (*CPM* Jan.; *SN* June 6), JOHN SMALACOMBE (*CF* June, Oct.), A. J. M. SMITH (*CF* Sept., Dec.; *NF* July, Sept.), BROCK SMITH (*New Mag.* Jan.), NORA ARCHIBALD SMITH (*Western School J* Dec.), NORMA E. SMITH (*CPM* Jan.), JOHN G. SOMERVILLE (*B.C. Teacher* June), DOROTHY SPROULE (*Cr.* winter, spring, summer, autumn; *NO* Feb. 5; three poems set to music and published by Frederick Harris Co., Oakville, Ont., and Sunshine Song Successes, Allston, Mass.), BLANCHE HALES SQUIRES (*Tor. Globe*), EVELYN SRIGLEY (*Edmonton J*), LUCY CREIGHTON STANFORD (*CPM* Jan.), EMMA KLOMANN STEALEY (*HY* summer), C. FRANK STEELE (*SN* Sept. 5), JOSEPHINE MASON STEEN (*Country Guide* May), FLORENCE B. STEINER (*NO* April 8, 22), A. M. STEPHEN (*NF* April), WINIFRED GRAY STEWART (*HY* summer), W. L. R. STODDART (*SN* March 14), CECIL GORDON STOTT (*HY* winter), ADA M. STRACHAN (*Explorer* May 2; *NO* May 13, Sept. 16, Dec. 23), KATHLEEN REDMAN STRANGE (*Chambers J*, Edinburgh, Dec.; *SN* June 20), ARTHUR STRINGER (*CPM* July), HERBERT D. SURPLIS (*SN* Nov. 7).

JEAN PAUL TALBOT (PAUL ROBERTS, *pseud.*) (8 poems in *Alentour*, Lowell, Mass., spring; *CPM* July; *Sonnet Sequences*, Washington, D.C.; *WFP* Feb. 15, 22), DORIS M. TAYLOR (*CPM* April), DOROTHY TAYLOR (*CPM* April), SARA TEASDALE (*Vancouver Province* Feb. 29), BERTHA G. THOMAS (*Cr.* autumn), MARTHA BANNING THOMAS (*Christian Science Monitor* Jan., May 11, July 9, Aug.; *Delineator*, N.Y. (PATIENCE EDEN, *pesud.*); *House and Garden*, N.Y., Feb., June; *Nash's Mag.*, London; New series of readers pub. by Ginn and Co., 1936), LALIA MITCHELL THORNTON (*NO* Jan. 1, May 20, Sept. 9, 16, Oct. 28, Dec. 23), RICHARD C. TIPLADY (*CB* May 1, Oct.; *HY* summer), GRACE TOMKINSON (*CPM* July), GLADDIS JOY TRANTER (*NHM* July), RENA STOTENBURGH TRAVAIS (*NO* June 17, Nov. 11, Dec. 2), RONALD TUCKWELL (*CBoy*), SOPHIE TUNNELL (*NO* Jan. 8, 22, May 20), NANCY BYRD TURNER (*Western School J* Nov.), PARKER TYLER (*NF* Oct.), JUDY VAN DER VEER (*Educational R* Dec.).

F. I. W. (*CB* Feb. 10), ANNA LETITIA WALES (*CPM* Jan.), JULIA GRACE WALES (*CPM* Jan.), HORATIO WALLACE (*CPM* April), GERTRUDE BOWEN WEBSTER (*CM* May; *NHM* May; *NO* March 11), FLORENCE WESTACOTT (*Animal Life*, Toronto; *CPM* July; *Cr.* spring; *DR* April; *HY* winter; *NO* Sept. 9), LEWIS WHARTON (*CPM* Jan.), CHRISTINE GORDON WHEELER (*HY* summer), FRANCIS CECIL WHITEHOUSE (*CPM* July; *Vancouver Province* Jan. 18), HELEN WILDERMUTH (*HY* spring), CAROLINE ELEANOR WILKINSON (*Cr.* winter, spring, summer, autumn; *HY* winter; *NHM* Dec.), CINDA E. WILLIAMS (*NO* Sept. 2), ANNE ELIZABETH WILSON (*Ch.* Aug.), OPAL WINSTEAD (*NHM* March), AUDREY ST. DENYS WOOD (*CPM* Jan.; *Vancouver Sun; Western Recorder*), CONSTANCE DAVIES WOODROW (*HY* winter), MARY I. WOODWORTH (*CPM* April; *NO* Sept. 16, Oct. 14), ESTELLE JEAN WORFOLK (*Cr.* summer; *Montreal Gazette* March 2, Sept.; *Montreal Herald* Nov. 21; *Montreal Star* Jan. 10, July 18, Aug. 21), PERCY H. WRIGHT (*Ch.* Sept.; *CPM* April), EDWINA YAGER (*WFP* July 11), MARGARET W. YATES (*NHM* Feb.).

LETTERS IN CANADA: 1936

IV. FICTION

A. Novels, Serials, *etc.*

AMY, WILLIAM LACEY (LUKE ALLAN, *pseud.*) *Case of the open drawer.* London, Arrowsmith, 288 pp. 7*s.* 6*d.*

———— *Five for one.* London, Arrowsmith, 1935, 288 pp. 3*s.* 6*d.*

———— *Murder at the club.* London, Arrowsmith, 1935, 288 pp. 3*s.* 6*d.*

ARMSTRONG, RINALDO WILLIAM. *Rivers run to the sea.* London, Stockwell, 288 pp. Revd. *NF* May, 1937.

ATLEE, BENGE. "The little corporal" (serial in *NHM* Sept.-Dec.).

*BATTEN, HARRY MORTIMER. *Muskwa the trail maker.* Ill. by DIANA THORNE. Edinburgh, Moray Press. 5*s.*

———— *Starlight.* N.Y., Appleton-Century, [Toronto, Ryerson], 241 pp. $2.25.

BAUBIE, WILLIAM EDW. *The man condemned.* Boston, Stratford Co., xxii, 350 pp. $2.50.

BENNETT, ETHEL HUME. *A treasure ship of old Quebec.* Ill. by HAZEL BOSWELL. Toronto, Macmillan, [vi], 266 pp. $2.00. For children. Revd. *TLS* Nov. 21.

BILLETT, MABEL BROUGHTON. "The smooth silence" (serial in *NHM* April-Sept.).

BISHOP, LESLIE. *Paper kingdom.* Toronto, Ryerson, 278 pp. $2.00. Revd. *CF* Sept; *TLS* June 6.

BLAKE, NORMAN. See GORDON, R. K. and JAMIESON, H. C.

BONNER, MARY GRAHAM. *Rainbow at night.* N.Y., Lee Furman, 319 pp. $2.50.

———— *A world of our own.* N.Y., Dutton, 119 pp. $1.50. For children.

*BOYTON, NEIL. *Redrobes.* N.Y., Benziger Bros., viii, 301 pp. $1.50.

BREACH, ROBIN E. "Lost house" (serial in *CM* Feb.-April).

BROOKER, BERTRAM. *Think of the earth.* Toronto, Nelson, 288 pp. $2.00. Revd. *CCom.* Nov.; *CF* Oct.; *SN* Aug. 29; *TLS* June 27.

CHAPMAN, ETHEL. *The homesteaders.* London, Sampson Low, Marston, [Toronto, Ryerson], 252 pp. $2.00. Revd. *SN* March 14.

*COATSWORTH, ELIZABETH. *Sword of the wilderness.* Ill. by HARVÉ STEIN. N.Y., Toronto, Macmillan, xiv, 160 pp. $2.00. For children.

CONIBEAR, KENNETH. *North land footprints or Lives on Little Bent Tree Lake.* London, Lovat Dickson, [Toronto, Macmillan], 339 pp. $2.50. Revd. *NYT* March 21, 1937; *TLS* Sept. 5.

CONNOR, RALPH. See GORDON, C. W.

*COOPER, COURTNEY RYLEY. *Poor man's gold.* Boston, Little, Brown, 282 pp.

CORMACK, MARIBELLE. *Runner of the trail: A mystery of the Hudson Bay Co.* Ill. by ROBERT KIMBALL STEPHENS. Toronto, Ryerson, 1935, xi, 242 pp. $2.25.

CORY, HARPER. *Lovable beasts.* Ill. by W. NEAVE PARKER. London, Toronto, Nelson, 140 pp. 75c. Revd. *TLS* Nov. 21.

CORY, HARPER. *Wild life ways.* Ill. by W. N. PARKER. London, University of London Press, [Toronto, Clarke, Irwin], 305 pp. $1.25.

COWAN, JAMES A. "Horse doctor" (serial in *Mac.* July 15, Aug. 1).

CUNNINGHAM, LOUIS ARTHUR. *Fog over Fundy.* Philadelphia, Penn. Pub. Co., [Toronto, Copp Clark], 303 pp. $2.25. Appeared serially in *CHJ* Sept.-Dec. Revd. *NYT* Dec. 6.

*CURTIS, ALICE TURNER. *A little maid of Quebec.* Ill. by *HATTIE LONGSTREET PRICE. Philadelphia, Penn. Pub. Co., 224 pp. $1.50. For children.

DE LA ROCHE, MAZO. *Whiteoak harvest.* Toronto, Macmillan, vi, 329 pp. $2.00. Appeared serially in *Red Book*, U.S.A. Revd. *CCom.* Dec.; *CF* Dec.; *NF* March, 1937; *NYT* Sept. 27; *SN* autumn lit. sup. Oct. 24; *TLS* Oct. 10; *London Mercury and Bookman* Nov. Note further, several translations of Miss De La Roche's writings in 1936, a Tauchnitz edition, and a printing in Braille.

DENISON, MURIEL. *Susannah, a little girl with the mounties.* N.Y., Dodd, Mead, x, 299 pp. $2.25. For children. Revd. *CB* Feb., 1937; *NYT* Nov. 1.

DIX, MAURICE BUXTON. *Emily Coulton dies.* London, Ward, Lock, 286 pp. 7*s.* 6*d.*

———. *The fixer.* London, Ward, Lock, 318 pp. 7*s.* 6*d.*

———. *The treasure of Scarland.* London, Ward, Lock. 3*s.* 6*d.*

DOUTHWAITE, L. C. *Yukon patrol.* London, Glasgow, Blackie, 217 pp. $1.00.

DULEY, MARGARET. *The eyes of the gull.* Wood engravings by GWENDA MORGAN. London, Arthur Barker, 200 pp. 6*s.* $1.35. Revd. *TLS* Nov. 28.

*DWIGHT, ALLAN. *Drums in the forest.* Ill. by *GEORGE L. CARLSON. N.Y., Toronto, Macmillan, xiv, 255 pp. $1.75.

FARMER, BERNARD J. *Go west, young man.* London, Toronto, Nelson, 309 pp. $2.00. Revd. *NF* April; *TLS* Feb. 29.

GORDON, CHARLES WILLIAM (RALPH CONNOR, *pseud.*). *The gay crusader.* Toronto, McClelland and Stewart, [iv], 376 pp. $2.25. Revd. *NYT* Jan. 3, 1937.

GORDON, R. K. and JAMIESON, H. C. (NORMAN BLAKE, *pseud.*). *In the grip of the barren lands.* Ill. by JOHN DE WALTON. London, Glasgow, Blackie. 208 pp. 2*s.* New ed.; first pub. 1927.

GREY OWL. See WA-SHA-QUON-ASIN.

HAIG-BROWN, R. L. *Pool and rapid: The story of a river.* Ill. by C. F. TUNNICLIFFE. London, Toronto, Jonathan Cape, [iv], 239 pp. 7*s.* 6*d.* Re-issued; first pub. 1932. Revd. *CF* Feb., 1937; *TLS* Sept. 19.

*HENDRYX, JAMES B. *Connie Morgan in the Arctic.* N.Y., Putnam's, [Toronto, Thomas Allen], [iv], 239 pp. $2.00. Revd. *NYT* July 26. For children.

———. *Grubstake gold.* N.Y., Doubleday, Doran, viii, 300 pp. $2.25. Revd. *NYT* Aug. 16.

———. *Yukon kid.* N.Y., Burt, 1935, 300 pp. 75c.

HERNE, HUXLEY. *The tangled miracle: A Mortimer Hood mystery.* London, Toronto, Nelson, 300 pp. $2.00. Revd. *CF* Dec.

*Holland, Rupert Sargent. *The sea scouts of Birch-Bark Island.* Ill. by *Walter Pyle. Philadelphia, Lippincott, 301 pp. $2.25. For children.

Jamieson, H. C. See Gordon, R. K. and

Johnston, Maysie F. *Beauty not complete.* London, Toronto, Nelson, 350 pp. $2.00. Revd. *SN* Jan. 2, 1937; *TLS* June 27.

Knight, G. Wilson. *Atlantic crossing.* See VI A.

Laing, Nora. *Desert ships.* 2nd impression. London, Skeffington, 288 pp. 7*s.* 6*d.*

McCulloch, John Herries. *Ten day trail.* Edinburgh, London, Moray Press, 301 pp. 7*s.* 6*d.*

McFarlane, Leslie. "Murder at Lone Wolf" (serial in *Mac.* Jan. 1-Feb. 1).

McMurray, De Von. *A school-boy on Hudson's Bay.* Boston, Little, Brown, [Toronto, McClelland and Stewart], 122 pp. $1.50.

Marchant, Bessie. *Anna of the Tenterford.* Illustrated by Francis E. Hiley. London, Glasgow, Blackie. 256 pp. $1.50. For children.

*Marsh, George. *The river of skulls.* Philadelphia, Penn Pub. Co., [Toronto, Copp Clark], 311 pp. $2.25. Revd. *NYT* Nov. 29.

*Meader, Stephen Warren. *Trap-lines north: A true story of the Canadian woods.* Toronto, Dodd, Mead, xviii, 268 pp. Revd. *TLS* Dec. 12.

Middleton, J. E. *The clever ones.* London, Toronto, Nelson, vi, 296 pp. $2.00. Revd. *SN* Sept. 26; *TLS* June 6.

Montgomery, L. M. *Anne of Windy Poplars.* Toronto, McClelland and Stewart, [vi], 301 pp. $2.25.

*Morley, F. V. *War paint: A story of adventure.* London, Faber, 1935, 347 pp. 7*s.* 6*d.*

Morton, Guy Eugene. *Ashes of murder.* London, Skeffington, 1935, 288 pp. 7*s.* 6*d.*

*Mowery, William Byron. *The outlaw trail.* London, Methuen, 284 pp. 7*s.* 6*d.* Revd. *TLS* March 28.

———— *Paradise trail.* Boston, Little, Brown, [Toronto, McClelland and Stewart], 273 pp. $2.00. Revd. *NYT* Aug. 16.

———— *The phantom canoe.* Boston, Little, Brown, [Toronto, McClelland and Stewart], 1935, 291 pp. $2.00.

———— *Resurrection River.* Toronto, McClelland and Stewart, 1935, 306 pp. $2.25.

*Murray, Martin. *Two boys in Eskimo land.* ("Seeing the world" series.) London, Toronto, Nelson, n.d. 142 pp. 1*s.* 6*d.* For children.

Niven, Frederick. *Old soldier.* London, Collins, 250 pp. $2.00. Revd. *TLS* Jan. 25.

Northern trails omnibus: Three complete novels of adventure in the Northwest. Law of the north, by Samuel Alexander White, *Benton of the Royal Mounted,* by Ralph S. Kendall. *The luck of the Mounted,* by Ralph S. Kendall. New York, Grosset and Dunlap, 332 pp.; 318 pp.; 312 pp. $1.00.

*O'Brien, Jack. *Corporal Corey of the Royal Canadian Mounted.* Philadelphia, John C. Winston, x, 276 pp. $2.00.

Ostenso, Martha. *Drzewo zycia.* Warszawa, Bibljoteka tygodnika illustrowanego, 1935, 254 pp. Translation of *There's always another year,* N.Y., Dodd, Mead, 1933.

OSTENSO, MARTHA. *Prolog milósci.* Warszawa, Bibljoteka tygodnika illustrowanego, 230 pp. Translation of *Prologue to love*, N.Y., Dodd, Mead, 1932.

POLLOCK, FRANCIS. *Jupiter eight.* Toronto, Nelson, 286 pp. $2.00. Revd. *CCom.* Nov.; *SN* autumn lit. sup. Oct. 24; *TLS* Oct. 10.

*REA, ELLA M. *Castaways of the Yukon.* Boston, Meador Pub. Co., 298 pp. $2.00.

REID, LIONEL. *Miss Carlotta.* Ill. by R. DENISON. N.Y., Oxford, [48] pp. $1.25. Revd. *NYT* Nov. 15. For children.

SAUNDERS, MARSHALL. *"Boy" the wandering dog: Adventures of a fox-terrier.* Toronto, McClelland and Stewart, 363 pp. $1.25. For children.

SINCLAIR, BERTRAND W. *Down the dark alley.* Boston, Little, Brown, [Toronto, McClelland and Stewart], vi, 291 pp. $2.25.

SPRIGGE, ELIZABETH. *Pony tracks.* Ill. by LIONEL EDWARDS. Toronto, Musson, [x], 157 pp. $2.50. Revd. *NYT* Feb. 28, 1937; *TLS* Nov. 21. For children.

STRINGER, ARTHUR. *The wife traders: A tale of the north.* Toronto, McClelland and Stewart, 319 pp. $2.25. Revd. *NYT* Feb. 2; *SN* March 14; *TLS* Aug. 8.

SWINTON, ALLAN. "Tarnished heritage" (serial in *Mac.* Feb. 15-May 1).

THOMAS, MARTHA BANNING. *Stormalong Gert.* N.Y., Lee Furman, 318 pp. $2.00. Revd. *SN* Oct. 10.

TUCKWELL, RONALD. *Phil Acton's promise.* London, Stockwell, 95 pp. 2*s.* 6*d.* For children.

———— "Tom Hunt discovers Australia" (seriai in *Olive Leaf*, Augustana Book Concern, Rock Island, Ill.). For children.

TWEEDSMUIR, Lord (JOHN BUCHAN.) *The island of sheep.* London, Hodder and Stoughton, [Toronto, Musson], 318 pp. $2.00. Revd. *CCom.* Oct.; *SN* autumn lit. sup. Oct. 24; *TLS* July 25.

UREN, ALFRED ERNEST. *Bob and Bill go farming.* Toronto, Bob and Bill Publishers, 1935, 80 pp. 50c. For children.

WALLACE, FREDERICK WILLIAM. *Captain Salvation.* Popular ed. London, Philip Allan, 292 pp. 3*s.* 6*d.* First pub. 1925.

WA-SHA-QUON-ASIN (GREY OWL). *Tales of an empty cabin.* Toronto, Macmillan, xvi, 335 pp. $3.00. Revd. *NYT* Dec. 13; *SN* March 27, 1937; *TLS* Oct. 24.

WEES, FRANCES SHELLEY. *It began in Eden.* Philadelphia, Macrae-Smith, [London, Hurst and Blackett], 285 pp. $2.00. Revd. *NYT* Jan. 5.

———— *Untravelled world.* London, Eyre and Spottiswoode, 375 pp. 7*s.* 6*d.* Revd. *John O'London* Aug. 29; *Sunday Times* Sept. 6.

WHITE, SAMUEL ALEXANDER. "The spongers" (serial in *NHM* Jan (II)-March).

WOODROW, Mrs. WILSON. "Eyes at the window" (serial in *Country Guide* June-Aug.).

B. Selected Short Stories

*BATTEN, HARRY MORTIMER. *Tameless and swift: A book of animal stories.* London, Chambers, vii, 176 pp. 3*s.* 6*d.*

BROOKER, BERTRAM (ed.). *Year book of the arts in Canada.* See II A. Contains the following short stories: MORLEY CALLAGHAN, "A sick call;" LUELLA

Bruce Creighton, "Miss Kidd;" Mazo De La Roche, " 'Twa kings' ;" John R. Fisher, "Sheik;" Mary Quayle Innis, "Holiday;" Leo Kennedy, "Portion of your wealth;" J. E. McDougall, "A respectable house;" Eleanor McNaught, "September sonata."

Callaghan, Morley. *Now that April's here and other stories.* Toronto, Macmillan, 316 pp. $2.00. ("A sick call" reprinted in *Yearbook of arts* ed. B. Brooker.) Revd. *CCom.* Oct. ; *CF* Oct.; *NF* Oct.; *NYT* Sept. 13; *SN* Sept. 5.

Campbell, William. *Arctic patrols: Stories of the Royal Canadian Mounted Police.* Milwaukee, Bruce Pub. Co., vi, 335 pp. $2.00.

Fiction. A publication of the Writers' Club, Toronto, Canada. Introd. by William Arthur Deacon. Fort Erie, Ont., Review Co. [Toronto, 306 Northern Ontario Bldg.], 48 pp. Revd. *SN* Christmas literary supplement. Contains short stories by: Alice Cameron Brown; C. H. Brown; MacCallum Bullock; B. C. Crath; Melissa Delaney; Mary Quayle Innis; Elton Johnson; Dorothy Livesay; Joyce Marshall; Mary L. Northway; Frances O'Neill; Grace Tomkinson.

Selected short stories: A collection of notable short stories by Canadian writers first published in the Canadian Magazine. Toronto, Hugh C. MacLean, [vi], 246 pp. Contains stories by: Leslie Gordon Barnard; Will R. Bird; Charles G. Booth; Latrobe Carroll; Hubert Evans; D. K. Findlay; Beryl Gray; Van Harrison; Roderick Stuart Kennedy; Victor Lauriston; N. de Bertrand Lugrin; Leslie McFarlane; M. E. Palmer; Theodore Goodridge Roberts; Laura Goodman Salverson; Fred Sloman; F. Beatrice Taylor; Alberta C. Trimble; Frederick B. Watt; Anne Elizabeth Wilson.

Sigbjornsson, Rannveig K.G. *Pebbles on the beach.* Treherne, Man., Treherne Times, 17 pp. Three short sketches.

Short stories by the following writers have appeared.

Matt Murry Armstrong (*CF* Sept.), Agnes I. Aston Hill (*Arrow Mag.*), Benge Atlee (*Mac.* Feb. 15, June 15, July 1), June Attig (*McQ* Dec.), Selwyn Banwell (*SN* Dec. 26), Leslie Gordon Barnard (*Ch.* Oct.; *CHJ* Jan., April, June, Nov.; *CM* Sept.; *Country Guide* Jan.; *Mac.* Nov. 1, 15), Mélanie Benett (*CM* April, Sept.), Emanuel Berkenfeld (*NF* Oct.), Laura Beatrice Berton (*Family Herald* Dec. 23), Elisa Bialk (*Ch.* Jan.; *CHJ* April; *Mac.* March 1), Will R. Bird (*CHJ* May; *CM* March, June, Aug.), Katherine Bligh (*NF* April, Dec.), Charles G. Booth (*CM* June, July), Robin E. Breach (*Mac.*), D. Broadhead (*McQ* Dec.), MacCallum Bullock (*Arkitekten*, Helsingfors, Finland, March; *Fliegende Blattner*, München, Germany, May; *Krokodil*, Moscow, Russia, March; *Madrileno*, Madrid, Spain, March; *Mouka*, Warsaw, Poland, Aug.; *Neues Wiener J*, Wein, Germany, Jan.; *Sintesis*, Mexico City, Mexico, May; several of these stories reprinted in Canada for private sale by author), Jean Burton (*NF* May), Morley Callaghan (*Best short stories* ed. °OBrien, from *Harper's Bazaar*, N.Y.; *Mac.* Dec. 15), Amy Campbell (*CM* June), Charles Clay (*NHM* April), Harper Cory (*Animal's Friend*, London,

March, April, May, June, Dec.), Alan Creighton (*Northern Messenger*), Louis Arthur Cunningham (*CHJ* July; *Grand Mag.*, London, *Novel Mag.* London; *Passing Show*, London; *Pearson's Mag.*, London; *Sketch*, London; some hundred periodicals—English, Australian, Dutch, Scandinavian, *etc.*), Mazo De La Roche (*CHJ* Jan., Aug.; *Chicago Tribune; Good Housekeeping*, London; *Harper's Bazaar*, N.Y.; *Nash's Mag.*, London; *Pictorial R*, N.Y.; *Valiant dogs*, Macmillan; *VP* Aug. 1), Allen Roy Evans (*Ch.* Feb.), Hubert Evans (*CM* May), Ronald Gilmour Everson (*CHJ* June, Sept.; *CM* March, April, Oct., Nov., Dec.), Bernard Farmer (*CM* Aug.), James T. Farrell (*NF* July), D. K. Findlay (*CM* Nov.), Betty Flavell (*AS-P* March), R. B. Forsyth (*Tor. Star Weekly* Dec.), Madeleine D'Arcy Gilbey (*Western Recorder* Dec.), Philip H. Godsell (*WFP* May 23), Gordon Hill Grahame (*CM* Dec.), Barbara Grantmyre (*Bluenose* July), Beryl Gray (*Ch.* Jan., Feb., July; *CHJ* March; *CM* Oct.), Laura Gray (*NO* Nov. 18), Lillian Collier Gray (*Family Herald*), Grey Owl (*see* Wa-Sha-Quon-Asin), Neil Hansen (*NHM* Nov., with C. E. L'Ami), Caroline D'Aguilar Henderson (*Victoria Daily Colonist* Dec. 25), J. N. Herapath (*CF* Dec.), Charles-D. Hérisson (*CFran.* Oct.), Mary Quayle Innis (*CHJ* April; *NF* April), Roderick Stuart Kennedy (*CM* Feb., July), Roy L. King (*WFP* March 7, May 16, Aug. 29), Watson Kirkconnell (Thomas Watson, *pseud.*) (*NHM* Nov.), A. M. Klein (*NF* April), C. E. L'Ami (*NHM* Nov., with Neil Hansen), Emily Leavens (*Echoes* June, prize-winning short story in I.O.D.E. contest), Dorothy Livesay (*NF* July), Alan N. Longstaff (*CNR Mag.* July), Thelma Victoria Luck (*Vag.* March), N. de Bertrand Lugrin (*Ch.* Jan.), John Herries McCulloch (*Chamber's J*, Edinburgh, Christmas), Leslie McFarlane (*CM* Oct.; *Mac.* Feb. 15, May 15, Nov. 1), Norma M. McGarry (*NO* Dec. 9), Kimball McIlroy (*CF* Nov.; *NF* May, Sept.), L. A. MacKay (*CF* Oct.), Mabel Burns McKinley (*CHJ* Feb., March, April), Madge McMahon (*WFP*), Carlton McNaught (*CF* July), Anne Marriott (*Woman's Mag.* Aug.), Mildred Meese (*Ch.* March, June), Gwendolen M. Merrin (*Vag.* March), L. M. Montgomery (*CHJ* Sept.), Norma Phillips Muir (*Echoes* Dec.), Thomas Murtha (*NF* May), Ellen O'Brien (*Western Recorder* Dec., 3-4), Martha Ostenso (*McCall's Mag.*, N.Y., May; in numerous magazines in the United States, England, and on the Continent), D. Kermode Parr (*Chamber's J*, Edinburgh, Oct.), Jack Parr (*NF* June, Sept.), Louis Paul (*CHJ* March), M. Eugenie Perry (*Western Recorder* Oct.), Edmund E. Pugsley (*CBoy* April 25; *Railroad Stories* (Munsey), N.Y., Jan., Feb., April, June, Aug., Dec.; *Railway Conductor*, Cedar Rapids, Iowa; *Tor. Star Weekly; Western Recorder*), Florence Rhein (*CF* Jan., Aug.), Sir Charles G. D. Roberts (*Modern stories of the open air* ed. *John Hadfield, London, Dent; *Tor. Star Weekly* Feb. 29; *WFP* Jan. 11, Nov. 14, 21), Leslie Roberts (*Britannia and Eve*, London, Nov.; *Mac.* Jan. 15), Theodore Goodridge Roberts (*Argosy*, N.Y.; *Blackwood's Mag.*, Edinburgh, Oct., 550-5; *Blue Book*, N.Y.; *Boys' Life*, N.Y.; *CM* Jan.; *Grand Mag.*, London; *NHM* March, Aug., Dec.; *Windsor Mag.*, London), F. H. Ross (*Columbia* Sept., Oct.; *Tor. Star Weekly* Oct.), Sinclair Ross (*Miscellany of tales and essays* ed. Fallis; *QQ* winter, 1936-7), E. Margerie Scott (*CM* May), Joan E. Sentance (*AS-P* March), Harvey Irving Shumway (*Int.* July-Aug.; *WFP* Jan. 11), Blanche Hale

Squires (*CNR Mag.* Aug.), Ada M. Strachan (*NO* Dec. 9), Kathleen Redman Strange (*Tor. Star Weekly* Dec. 26), William Strange (*WFP* May 2, Oct. 17; detective and adventure stories written under pseudonyms), Mabel L. Stuart (*NO* Dec. 30), Alan Sullivan (*Chamber's J*, Edinburgh, Christmas), Gertrude Macaulay Sutton (*CHJ* Jan., Feb., Dec.; *NHM* May), Allan Swinton (*Mac.* Feb. 1, July 15, Oct. 1), Martha Banning Thomas (*Ch.* April, Nov; *Holland's Mag.*, Dallas, Texas; *Tor. Star Weekly* July; *Woman's Pictorial*, London), Marjorie J. Thompson (*Echoes* Oct.), P. W. Thompson (*CF* Dec.), Ronald Tuckwell (*CBoy; Catholic Boy*, Minneapolis; *Challenge*, Toronto; *Northern Messenger; Tor. Star Weekly; WFP; Young People*, Rock Island, U.S.A.), Claire Wallis (*Country Guide* May), Wa-Sha-Quon-Asin (Grey Owl) (*CM* Nov., Dec.), Frederick B. Watt (*CHJ* Feb., May, Sept.), Thomas Wayling (*CHJ* June), Florence Westacott (*HY*), Samuel Alexander White (*HY* spring), F. Jewell Williams (*CHJ* Sept.), Frances Fenwick Williams (*NHM* Feb., Dec. (Esba Chard, *pseud.*); *True Confessions*, Minneapolis), Lady (Marjory) Willison (*QQ* summer), Anne Elizabeth Wilson (*CM* Dec.; *Echoes* Dec.), Ruth Isabel Wood (*Echoes* Dec.).

See also: *Acadia Athenaeum; Acta Victoriana; CHJ; CM; CNR Mag.; Ch.; Country Guide; Cr.; Echoes; Mac.; Tor. Star Weekly; Undergraduate; Vag.; WFP.*

V. DRAMA

A. Published Plays

Buchan, Susan. See Lady Tweedsmuir.

Bullock-Webster, L. *Remorse: A play in one act.* Rock Island, Ill., Frederick B. Ingram, 24 pp. 35c.

Christmas concerts and winter programmes for schools. Regina, School Aids Pub. Co., 1935, 151 pp.

De La Roche, Mazo. *Whiteoaks, a play.* London, Macmillan, [Toronto, Macmillan of Canada], [iv], 108 pp. $1.25. Revd. *QQ* winter, 1936-7.

Ferguson, James P. *Courage, Mr. Greene (farce-comedy).* (Canadian playwright series.) Toronto, Samuel French, 23 pp. Revd. *Cur. Call* June.

Harris, W. Eric. *Such harmony: A play in one act.* (Canadian playwright series.) Toronto, Samuel French, 37 pp. 35c. Revd. *Cur. Call* Oct.; *CF* Feb., 1937.

———— *Twenty-five cents.* Toronto, Samuel French, 32 pp. 35c. Revd. *Cur. Call* May; *CF* Feb., 1937; *SN* May 9. Won Bessborough Trophy in Dominion Drama Festival.

Irvine, William. *You can't do that: A play in three acts.* Toronto, Nelson, 48 pp. 35c.

Milne, W. S. *The lampshade: A Guignol piece in one scene.* (Canadian playwright series.) Toronto, Samuel French, 19 pp. 35c. Revd. *CF* Feb., 1937.

Reynolds, Lois. *Summer hotel: A play in one act.* Chicago, T. S. Denison, 28 pp. 30c.

Thorlakson, E. J. *Pioneer theatre series:* Book I. *Marie Hébert; The king's girls; Father Lacombe; Poet of the plains.* Edmonton, Institute of Applied Art, 36 pp.

TWEEDSMUIR, Lady (SUSAN BUCHAN). *Christmas time: A play for children.* London, N.Y., Toronto, Samuel French, 18 pp. 30c. Reprinted in: *C Red Cross Junior* Dec., 8-12; *Country Guide* Dec., 6, 25-7.

HARCOURT CAMERON, "The opera of the machine" (*Acadia Athenaeum* March, 76-89). CHARLES CLAY, "The kingdom of the sun" (*C Red Cross Junior* Sept., 9-10). MARION WATHEN FOX, "The first Christmas," "The little fir tree" (*Educational R* Nov., 16, 17—playlets for children). W. C. HANCOCK, "We've won," "Fate" (*Acadia Athenaeum* April, 65-8; May, 26-9). G. B. JOHNSTON, "Coffee at 12-30" (*Acta Victoriana* Feb., 1-8). MYRTLE E. LANE, "Of course I never get excited" (*Western Recorder* Dec., 18—monologue). STANLEY E. MACKENZIE, "An incident" (*Acadia Athenaeum* Feb., 29-32). Sir ANDREW MACPHAIL, "Company: A play" (*SN* May 9, 2, 3). WILFRED POCOCK, "Heroes of health: A one act play in eight main scenes" (*C Red Cross Junior* Nov., 10-2, 21). WILFRED WERRY, "Breakfast" (*C Stage, Screen, and Studio* Oct., 11-4; produced by Playwrighting Group, Montreal Repertory Theatre). ASHTON WINTER, "Samuel de Champlain" (*McQ* Dec., 25-30).

B. Selected List of Plays Produced

ANDREW ALLAN, "The snow queen: A phantasy" (Hart House Theatre, Toronto; revd. *SN* Jan. 2, 1937). DOUGLAS BANKIER, "See the earth first" (Queen's University Dramatic Guild). V. L. BANKS, "All in the same boat: An incident in one act" (Beach Roamers, Toronto, Central Ontario Drama Festival). H. J. BASSETT, "Asenath" (Galt Little Theatre). EARLE J. BEATTIE, "He got the works" (United Colleges Dramatic Society, University of Manitoba). N. A. BENSON, "Dark foot-lights" (Danforth Theatre Guild, Central Ontario Drama Festival; to be published in 1937 in "Ten Canadian one-act plays" by N. A. Benson). CLARA BERNHARDT, "The constant flame: A dramatization of the beginnings of Lutheranism in Canada" (produced by students of Waterloo College and Theological Seminary for 25th anniversary celebrations); "The powder horn: A tragedy in one act with two scenes," "Time for Tony: A comedy in one act" (Galt Little Theatre). M. EVANS BICKNELL, "Relief" (produced at Provincial Festival, Yorkton, Sask., under auspices of Saskatchewan Drama League). ANNE M. BOARD, "Disarmament: A poem of the near future" (Players Guild, Hamilton; National Council of Jewish Women, Hamilton). MADA GAGE BOLTON, "The eighth square" (Sixteen-Thirty Club, Montreal, Regional Drama Festival try-outs); "Her affairs in order" (one of 3 prize-winning plays in 1936 International One-Act Play Competition; produced by International One-Act Play Theatre at the Vaudeville Theatre, London, Eng.). BERTRAM BROOKER, "The dragon" (Play Workshop, Toronto). ETHEL REESE BURNS, "The way back" (Forbes-Robertson Players, B.C. Drama Festival). ARTHUR BURROWS, "Cast out" (Play Workshop, Toronto). RAYMOND CARD, "Death shall not reign: A peace play" (C Drama League, Toronto). ALFRED CARTER, "Blood money" (produced at University of Saskatchewan). GEO. E. CLOUGH, "Five-dollar bill" (Radio play, placed with Playcrafters, Audobon, N.J., for syndication); "Two's company" (Little Theatre Group, Prince Albert). ENID COLE, "Mrs. Wiggin's afternoon tea" (Cole Players, Juniors, B.C. Drama Festival). DORA SMITH CONOVER, "Those dear dead days" (Playwrights' Studio Group, Toronto); "Through Darkness" (Dickens Fellowship, Toronto Branch); "Turns

again home" (C Radio Corporation). ANDREW CORY, "Conflict" (Border Theatre Guild, Windsor, Western Ontario Drama Festival). NICHOLAS COSENTINO, "Moon over Mulberry Street" (continued to run in N.Y.; produced in Toronto, Chicago, *etc.*; revd. *SN* Jan. 2, 1937). JOHN B. COWAN, "Lion's wife: A play in six acts" (Little Theatre Play-reading Group, Vancouver). WILLIAM J. COWLS, "Conflict," "The glory of it" (awards in Kitchener-Waterloo Little Theatre Play Writing Contest). ROY DANIELLS "1976" (Victoria College Dramatic Society, Toronto). FRANK C. DAVISON and JOHN MITCHELL, "Family hold back" (tried out at Aldwych Theatre, London, by Miss Marie Lohr). G. N. DOWSETT, "The betrayal: A passion drama in three acts and a prologue" (Ottawa Little Theatre); "Powers within: A drama in three acts" (being considered for production by film company in N.Y.). FRANCES EBBS-CANAVAN, "Rhymes of a Little Nursery" (Peter Pan Players, B.C. Drama Festival—won authorship cup in junior section). KATHLEEN EDGE, "And as for Jessie" (Dickens Fellowship, Toronto Branch, Central Ontario Drama Festival; revd. *SN* May 9). REBY EDMOND, "The careless warrior" (to be entered in B.C. Drama Festival, 1937). RICA MCLEAN FARQUHARSON, "They meet again" (Playwrights' Studio Group, Toronto). JAMESON FIELD, "Barent's Son," "Cabana" revd. *SN* March 21 (Play Workshop, Toronto). HAROLD LAWSON GELLING, "O bon Matsuri (The feast of lanterns)" (Reese Burns Studio Players, B.C. Drama Festival, 1935). CAROLINE D'A. HENDERSON, "The make-believe princess" (Dewdney Players, B.C. Drama Festival). WILMA HENDERSON, "Reflections in a Chinese Pool" (Punch and Judy Theatre, Victoria, B.C. Drama Festival, 1935). FRANK HOLROYD, "Ruth Ripley, or the orphan's sacrifice" (Calgary Theatre Guild). STEPHANIE JARVIS, "Child of grace;" "The happy blind;" "Lady of Siena: in two acts;" "Saints of Canada;" "Songs of Zion" (Miracle Players, Toronto). GEORGE JOHNSTON, "Joe's place" (Victoria College Dramatic Club). Mrs. GEORGE KEEFFE, "Penelope" (produced at N.B. Regional Drama Festival). VIRGINIA COYNE KNIGHT, "Cupid on the wire" (Dickens Fellowship, Toronto Branch); "The mighty Mister Samson" (Play Workshop, Toronto). T. H. LONSDALE, "Judas: A one-act play in two scenes" (United Church of Canada, Banff). ARCHIE MACCORKINDALE, "Wipe away the blood: A monstrous comedy" (Punch and Judy Theatre Players, B.C. Drama Festival); "Winner take nothing" (to be produced in Victoria and in Vancouver, March 1-6, 1937). L. A. MACKAY, "Death of a cat" (not produced); "Ever so humble" (Players' Guild, University College, Toronto); "Iphigenia at Aulis: Play in four acts" (Fountain Club, Toronto); "Sapphire for constancy" (Town Tonics, Toronto and Ottawa). MARY F. MATHESON, "Her wedding day" (Playwrighting Department, Montreal Repertory Theatre). NAPIER MOORE, "Date pudding: A revue" (Arts and Letters Club of Toronto). MARY ELLEN MORGAN, "Bird in the heart" (Priory Players, B.C. Drama Festival); "A horse of another color" (Shubert Club, Victoria); "Influence" (over station CFCT, Victoria); "Sa Mate" (Victoria Little Theatre); (ELLEN O'BRIEN, *pseud.*) "Through other eyes" (Victoria Little Theatre Association, Victoria Sub-Regional Festival, B.C. Drama Festival). T. M. MORROW, "The blue pitcher" (St. John's Garrison A.Y.P.A., Central Ontario Drama Festival). GRACE HELEN MOWAT, "The unguarded border" (St. Andrew's Music, Arts and Drama Club, N.B. Drama Festival); "The perfect

actor" (St. Andrew's Music, Arts and Drama Club, N.B.). PAULINE B. PERRIGARD, "All Hallow's Eve" (Merton Players, Bronte, Western Ontario Drama Festival). M. EUGENIE PERRY, "A fool for kindness" (Croft Players, Victoria); "You are so clever" (Dewdney Players, Victoria). GWEN PHARIS, "Beethoven, the man who freed music;" "Christmas play;" "Cromwell;" "Galileo—father of science;" "Henry the navigator;" "Socrates, citizen of Athens;" "The valley of ignorance" (produced over station CKUA, by Department of Extension, University of Alberta; series "New Lamps for Old"); "The dragons of Kent" (High School, Raymond, Alta.; High School, Verdant Valley, Alta.). MARJORIE PRICE, "Haywire" (Playwrights' Studio Group, Toronto; revd. *SN* May 16); "The six wives of Henry VIII" (Shakespeare Society, Toronto). C. B. PYPER, "Ambrosia" (University Alumni Dramatic Society, Winnipeg, Manitoba Drama Festival). JOHN RAE, "The other half: Three act comedy drama of the Canadian prairies" (Milden Caledonian Society). ALEXANDER RAMSAY, "Salt justice" (Comox District Theatre Club, B.C. Drama Festival; won senior authorship cup). NANCY RANKIN, "Prairie fever" (Playwrighting Department, Montreal Repertory Theatre). LOIS REYNOLDS, "Guest of honor: A three-act farcical comedy," "The moon's shadow" (Playwrights' Studio Group, Toronto). EMILY WESTRAY ROBERTS, "The child Jesus" (Sefton College, Victoria); "The hand of a child" (adapted from Silas Marner by George Eliot) (Sefton College, B.C. Drama Festival). W. E. D. ROSS, "It couldn't happen to me" (Community Players, Saint John, N.B. Drama Festival). JOSEPH J. SCHULL, "Eleventh hour" (Playwrighting Department, Montreal Repertory Theatre, Regional Festival try-outs); "The lucky devil" (Studio Group, Montreal Repertory Theatre, for University Women's Club Theatre night); radio plays broadcast from Montreal and New York. JACK IRVING SCHULMAN, "L-45" (Playwrighting Department, Montreal Repertory Theatre). Mrs. DUNCAN CAMPBELL SCOTT, "The Land of Beulah" (Montreal Repertory Theatre). ROSA SEMPLE, "Mable" (R. E. S. Players, Victoria Drama Festival, 1935); "Ghosts," "Why we love our land" (Victoria Chapter, O.E.S., Victoria, B.C.). EDNA CRESS STAEBLER, "The departure" (award in Kitchener-Waterloo Little Theatre Play Writing Contest). LILLIAN BEYNON THOMAS, "A pioneer minister" (John Black Memorial Church, Winnipeg, Manitoba Drama Festival). MURIEL THOMPSON (CONSTANCE GILMOUR, *pseud.*), "Cromwell's chair" (Punch and Judy Theatre Players, B.C. Drama Festival; won Senior Cup and Popularity Trophy). E. J. THORLAKSON, "The greater victory: A drama in four acts" (produced at the Grand Theatre, Calgary); radio dramas over CKLC. HERMAN VOADEN, "Murder pattern" (Play Workshop, Toronto, Central Ontario Drama Festival). ELSIE M. WALDEN, "What price wisdom" (won first prize in contest sponsored by Alberta provincial W.C.T.U.). FLORENCE WESTACOTT, "A Martian marvels" (Drama Group, Toronto Branch, C Authors' Association). LEWIS WHARTON, "Gallowsfruit must soon decay" (Theatre Club of Victoria, B.C. Drama Festival). A. R. WILLIS, "Sanctuary" (Calgary Theatre Guild, Nov., 1935). CLIFFORD WILSON, "Confederation" (produced over CRCM, coast-to-coast hook-up of CRBC stations, as part of half-hour Dominion-day programme); "The march of steel" (produced over CRCM, coast-to-coast hook-up of CRBC stations; part of programme celebrating centenary of first Canadian railway); "Poppy-day fund" (produced over radio, Montreal, by

Montreal Poppy Day Fund). WALTER ZEIGLER, "Glass houses" (award in Kitchener-Waterloo Little Theatre Play Writing Contest).

VI. MISCELLANEOUS PROSE

(See also II E and II F)

A. Biography and Autobiography, *etc.*

ACLAND, ERIC and BARTLETT, ERNEST H. *Long live the king: George V—King and emperor. Prince and sovereign—Edward VIII.* Toronto, John C. Winston, vi, 375 pp. $2.00.

BUCHANAN, D. W. *James Wilson Morrice.* See VII A.

COLLINS, ALICE ROGER. *Harry M. Field, "The Gliddons."* (Real people, pen pictures, vol. 5, sketches nos. IX and X.) Walkerton, Ont., The author, [Toronto, Wm. Tyrrell Book Shop], [77] pp.

DAY, EFFIE JAMIESON. *Annie Elizabeth Bradley.* Toronto, Woman's Missionary Society of the United Church of Canada. 31 pp. 35c.

GRIFFIN, FREDERICK. *Variety show: Twenty years of watching the news parade.* Toronto, Macmillan, xiv, 359 pp. $3.00. Revd. *CCom.* Nov.; *NO* Nov. 25; *SN* Oct. 31.

HARVEY, ROBERT. *Ignatius Loyola: A general in the church militant.* Milwaukee, Bruce Pub. Co., xxii, 273 pp. $2.25. Revd. *NYT* July 12; *TLS* July 25.

KIRILINE, LOUISE DE. *The quintuplets' first year: The survival of the famous five Dionne babies and its significance for all mothers.* Toronto, Macmillan, xvi, 221 pp. $1.50. Appeared serially in *Ch.* July-Nov.

KNIGHT, G. WILSON. *Atlantic crossing: An autobiographical design.* London, Dent, x, 337 pp. $2.75. Revd. *CF* Dec.; *NF* Dec.; *SN* Dec. 26; *TLS* Oct. 10; *London Mercury and Bookman* Dec.

MCEWEN, JESSIE E. *Short stories of great lives.* Toronto, Nelson, 228 pp. $1.00. For children.

MACGILLIVRAY, C. J. *Timothy Hierlihy and his times.* See VII A.

MACKINNON, CLARENCE. *The life of Principal Oliver, Ph.D., D.D., LL.D., F.R.S.C.: A brief appreciation of Dr. Oliver and his work in relation to the church and state, the religious and educational life of the Dominion.* Toronto, Ryerson, viii, 162 pp. $1.50. Revd. *DR* Jan., 1937; *QQ* winter, 1936-7; *SN* March 6, 1937.

MANION, The Hon. R. J. *Life is an adventure.* Toronto, Ryerson, 360 pp. $3.50. Revd. *CHR* March, 1937; *DR* Jan., 1937; *QQ* spring, 1937; *SN* Nov. 28.

ROSS, HUGH R. *Thirty-five years in the limelight: Sir Rodmond P. Roblin and his times.* Foreword by Rt. Hon. ARTHUR MEIGHEN. Summary by Col. GARNET C. PORTER. Winnipeg, Farmers' Advocate, xii, 205 pp.

ROWE, VINCENT. *Life and reign of George V.* With foreword by Archdeacon ALMOND. Montreal, privately printed, 32 pp. 35c.

RUSSELL, G. STANLEY. *The road behind me.* Toronto, Macmillan, xii, 287 pp. $2.75. Revd. *SN* Nov. 28.

STEVENSON, LIONEL. *The wild Irish girl.* See VII B a, English.

WILFRID BOVEY, "'A great Canadian'—John Clarence Webster" (*Adult Learning* Nov., 5-8). BROOKE CLAXTON, "Vincent Massey, high commissioner for Canada" (*Fortnightly* March, 295-301). H. J. CODY, "Dr. A. H. U. Colquhoun—an appreciation" (*OLR* May, 62-3). J. W. DAFOE, "Press, politics, and people" (*CHR* March, 59-64—estimate of Sir John Willison). W. W. FRANCIS, "Margaret Charlton and the early days of the Medical Library Association" (*Bull. of the Med. Lib. Assoc.* Sept., 58-63). H. CARL GOLDENBERG, "Canada's prime minister" (*Fortnightly* Jan., 71-8). W. E. C. HARRISON, "The emperor (done in the manner of the new biography)" (*QQ* spring, 51-4). WATSON KIRKCONNELL, "Canada's leading poet, Stephan G. Stephansson" (*UTQ* Jan., 263-77). FRED LANDON, "Samuel Ringgold Ward" (*Dictionary of American Biography*, XIX, 440). A. O. MACRAE, "Reminiscences of Dreyfus" (*DR* Jan., 451-3). D. KERMODE PARR, "Allenby of Jerusalem" (*SN* May 2, 3). C. W. PECK, "Marshal Ney: A sketch" (*C Defence Quarterly* Jan., 207-18). EFFIE MAY ROSS, "Sir Brook Watson: From cabin-boy to baronet" (*JEd.NS* Jan., 66-70). HELEN HARPER STEEVES, "George McCall Theal" (*DR* July, 171-5). W. S. WALLACE, "Sir William" [Mulock] (*U. of T. Monthly* Oct., 3-5). R. S. WHITE, "Parliament and personalities (*DR* April, 5-15). O. C. J. WITHROW (ed.), "The amazing story of Red Ryan" (serial in *WFP*).

B. Narrative and Descriptive Sketches, *etc.*

ARMSTRONG, JANET M. See III.

CASSAP, W. H. *Winnipeg to London via the Hudson Bay.* London, S.P.C.K., 48 pp.

CLARK, GREGORY. *Which we did.* Ill. by JAMES FRISE. Toronto, Reginald Saunders, 221 pp. $2.00.

CROSS, AUSTIN F. *Cross roads.* Montreal, Southam Press, [Toronto, Ryerson], [xii], 301 pp. $2.00. Revd. *SN* Sept. 26.

EDWARDS, W. F. L. *The story of Jumbo.* St. Thomas, Sutherland Press, [Toronto, Longmans Green], 1935, 33 pp. 25c.

FOLEY, ARTHUR. *Breezy adventure.* Boston, Bruce Humphries, 1935, 213 pp. $2.00.

GILLIS, JAMES D. *My Palestine pilgrimage.* North Sydney, N.S., Herald Print, 72 pp.

LAPP, EULA CARSCALLEN. *Adventuring with girls around the world.* Toronto, United Church of Canada, 48 pp. 35c.

LEACOCK, STEPHEN. *Funny pieces: A book of random sketches.* N.Y., Toronto, Dodd, Mead, viii, 292 pp. $2.00. Revd. *NYT* Nov. 29.

LEES, IAIN C. *Byways from Tyne to Tay.* Stirling, Scotland, Eneas Mackay, 286 pp. 5*s*.

MCCLUNG, NELLIE. *Leaves from Lantern Lane.* Toronto, Thomas Allen, [vi], 199 pp. $1.00.

MCCOWAN, DAN. *Animals of the Canadian Rockies.* Ill. from photographs by the author. Frontispiece by CARL RUNGIUS. Toronto, Macmillan, x, 302 pp. $3.00. Revd. *NYT* Dec. 27; *Nar.* Jan., 1937; *TLS* Jan. 30, 1937.

MCCULLOCH, JOHN HERRIES. *Romantic Gretna Hall.* Sketches by ANNE WISHART. Gretna Hall, Scotland, D. R. Macintosh, n.d., [21] pp. 1*s*.

MACLEAN, ROBINSON. *John Hoy of Ethiopia.* Toronto, Oxford, xviii, 264 pp. $2.50. Revd. *NYT* May 3; *SN* May 9.

ROBERTON, THOMAS B. *T.B.R. newspaper pieces.* (Reprinted from *WFP.*) Toronto, Macmillan, xvi, 142 pp. $1.00. Revd. *CF* Oct.; *QQ* autumn.

SINCLAIR, GORDON. *Khyber caravan: Through Kashmir, Waziristan, Afghanistan, Baluchistan and northern India.* Ill. with photographs. Toronto, S. B. Gundy, [N.Y., Farrar and Rinehart], 316 pp. $2.50. Revd. *NYT* May 3; *SN* July 4; *TLS* Oct. 24.

SNOW, VICTORIA LANGTON. *Sparks from a kitchen fire.* Toronto, Nelson, 1935, 143 pp. $1.00. [Incorrectly listed in 1935.]

STRACHAN, JESSIE. See III.

TWEEDSMUIR, Lord (JOHN BUCHAN). *Episodes of the Great War.* Toronto, Nelson, 415 pp. $2.50.

VAILLANCOURT, EMILE. *Broad side.* Introd. by WILFRID BOVEY. Montreal, G. Ducharme, 113 pp. $1.00. Addresses on French-Canadian loyalty.

WALLACE, FREDERICK WILLIAM. *Under sail in the last of the clippers.* Glasgow, Brown, Son and Ferguson, 52-8 Darnley St., [Boston, Charles E. Lauriat Co.], xii, 251 pp. $4.50. Revd. *NYT* July 5; *TLS* May 2.

WA-SHA-QUON-ASIN (GREY OWL). See IV A.

WEBBER, W. L. *The thunderbird: "Tootooch" legends. Folk tales of the Indian tribes of the Pacific Northwest Coast Indians.* Seattle, Wash., Ace Printing Co., xxiv, 37 pp. 75c.

WILLIAMS, M. B. *Guardians of the wild.* London, Toronto, Nelson, x, 147 pp. 75c.

WITHROW, OSWALD C. J. *The romance of the Canadian National Exhibition.* Toronto, Reginald Saunders, 156 pp. $1.00.

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Reports: [Cody, Hon. and Rev. H. J.], *University of Toronto, President's report for the year ending 30th June, 1936.* Toronto, [U. of T. Press], 162 pp. See also reports from University of Alberta, University of British Columbia, Dalhousie University, McGill University, McMaster University, University of Manitoba, Queen's University, University of Western Ontario; annual reports of Dominion and provincial departments of education; mimeographed reports, *etc.* of Fifteenth Conference, Canadian Teachers' Federation, Saskatoon, Aug. 4-7, especially "An interim report on educational opportunity in Canada" prepared by J. W. Noseworthy, obtainable from C. N. Crutchfield, Shawinigan Falls, P.Q.

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MEIGHEN, ARTHUR. *Isolationist neutrality: Address before the Canadian Society of New York on February 8, 1936.* Printed in the *Congressional Record,* March 24, 1936. Washington, U.S. Govt. Printing Office, 8 pp.

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A. R. M. Lower, the Hon. N. W. Rowell, *etc.*). A. R. M. Lower, "In unknown Quebec" (*UTQ* Oct., 89-102). Edgar McInnis, "Every nation for itself" (*QQ* summer, 125-33), "What is left of the League?" (*DR* Oct., 337-43, reprinted in *C Unionist* Oct., 116-8). R. A. MacKay and R. L. Stanfield, "A new American neutrality" (*DR* July, 199-208). W. A. Mackintosh, "Retrospect and prospect in Europe" (*QQ* spring, 85-94). Robert McQueen, "Douglas credit theory" (*C Bankers' Assoc. J* July, 430-9). L. C. Marsh, "Responsibility for unemployment compensation" (*Proceedings of Joint Conference on Industrial Relations, Industrial Relations*, Kingston, Jackson Press). Denton Massey, "What's ahead for youth" (*Ch.* July, 21, 40-1). H. Michell, "The crisis in silver" (*C Bankers' Assoc. J* July, 393-403). G. R. Parkin, "The international problems arising out of China's economic and social reconstruction" (*C papers*, IV, 39-48). J. W. Pickersgill, "The quest for peace in the Pacific" (*Pacific Affairs* Sept., 443-8). A. E. Prince, "Spain—a ship of fools" (*QQ* autumn, 280-7). Christopher C. Robinson, "Peoples without space?" (*UTQ* Jan., 149-75). F. R. Scott, "The U.S.S.R. and the Far East" (*C papers*, IV, 49-53). Clifford Sifton, "Collective security or chaos" (*Canada, the empire and the league*, 122-9). Claris Edwin Silcox. See VI D. D. A. Skelton, "The United States recovery programme" (*C papers*, IV, 54-8). F. H. Soward, "Canada and foreign affairs" (*CHR* Jan., 179-93). J. A. Stevenson, "The other Dominions" (*QQ* summer, 203-10). Robert B. Stewart, "Anglo-Argentine trade agreements" (*CJEPS* Feb., 16-26). Reginald G. Trotter, "America's 'new neutrality'," "The naval ratio on the Pacific" (*QQ* spring, 68-73; 95-6). R. C. Wallace, "Reflections after the Yosemite Conference" (*QQ* winter, 1936-7, 418-21).

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LETTERS IN CANADA: 1936

VII. SCHOLARSHIP IN THE HUMANITIES

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CHANDLER, C. M. *The militia in Durham County, 1812-1936: An outline history of the Durham Regiment.* Toronto, The author, 61 Howland Ave., 19 pp. Supplements 11 pp. (partly mimeo.).

COLLIN, W. E. *The white savannahs.* Toronto, Macmillan, [viii], 288 pp. $2.50. Revd. *CF* Sept.; *DR* Jan., 1937; *NF* Oct.; *QQ* autumn; *SN* July 25. Studies of Canadian poetry from Lampman to the present day.

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VIII. HANDBOOKS AND COMPILATIONS

ALLAN R. DAFOE. *Guide book for mothers*, N.Y., Messner, 246 pp., $1.50. J. F. DEVLIN, *Badminton for all*, London, Hutchinson, 128 pp., $1.50. FREDERICK A. HALL and NATHANIEL A. BENSON, *Improve your skiing: A comprehensive handbook on the day-to-day development of practical ski technique*, N.Y., Dodge; Toronto, George J. McLeod, 221 pp., $1.75. R. M. HAULTAIN, *Getting the most from your income*, Toronto, Montreal, Stone and Cox, viii, 64 pp., 75c. WILLIAM LIVINGSTONE MACDONALD (comp.), *Glimpses of life: Poems and prose of inspiration and education*, Toronto, Ontario Pub. Co., 139 pp., $1.25. PERCY E. NOBBS, *Fencing tactics*, with a chapter on evolution and history of fencing by ARCHIBALD H. CORBLE. (Sportsman's library), London, Philip Allan; N.Y., Scribner, 250 pp., $2.00. MARGARET RHYNAS (comp.), *Little golden beams*, [Burlington, Ont., Gazette Printing Co.], 28 pp., $1.00. KENNETH ROSS, *Instant A B C's for success: 676 inspirations applicable to all problems for successful solution*, Vancouver, The author, 646 Seymour St., 32 pp. CHARLES R. SANDERSON, *Social credit*, Toronto, McClelland and Stewart, 27 pp., 25c. ALFRED HENRY TYRER, *Sex, marriage and birth-control: A guide-book to a satisfactory sex life in marriage*, Toronto, Macmillan, 128 pp., $1.50.